

MUSIC & LETTERS

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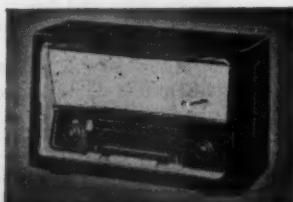
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JOHN MATTHEWS'S MANUSCRIPT OF 'MESSIAH'

BY WATKINS SHAW

THE eighteenth-century manuscript score which is the subject of this article is now in Archbishop Marsh's Library, Dublin.¹ It is not, however, in any way directly related to the first performance of 'Messiah' in Dublin under the composer's direction in 1742. It is in fact the work and was originally the personal property of John Matthews (or Mathews), who was a cathedral singer employed successively at Winchester, Salisbury, Durham and Dublin, and who died at Dublin in October 1799. He bequeathed it to his son, George Matthews, and it appears to have survived in private ownership until 1934, when it was presented to Marsh's Library by Jacob Stone, Esq., in November of that year. On 23 December 1934 a note concerning the manuscript, by Newport B. White, then Librarian of Marsh's Library, appeared in 'The Observer'.

I. DESCRIPTIVE DATA

With the exception of a small number of subsequent insertions, which will presently be described, the manuscript was already bound in its present form by 30 December 1761, that is to say, less than three years after the composer's death. It has a particular

¹ I wish to record my gratitude to the Governors of Archbishop Marsh's Library for permission to examine the MS and to publish this account of it; also to Mr. Robert O. Dougan, M.A., F.L.A., Keeper of the Library, for very kind facilities when studying it. I should also like to thank my friend Mr. Henry Havergal, who drew my attention to this MS.

interest as a manuscript so closely contemporaneous with the composer, written in the provinces, and not, apparently, derived to any large extent at first hand from any manuscript originally made under the composer's own control. Its special value lies in the light it sheds on

- (1) how text of the work began to circulate in the late 1750s, and before Randall and Abell's publication of the full score in 1767; and the various alternative settings of certain movements known—not necessarily with the composer's approval—outside London at that time;
- (2) the employment of oboes in the orchestral accompaniments; and
- (3) ornaments and graces in the solo numbers.

First it is necessary to supply a detailed description of the volume as a whole, in order that certain facts may be established. It is an oblong folio, the pages being approximately 29.5 cms. by 23.2 cms. It is still in its original leather binding, of a suede character, though this is a good deal worn at the head and foot of the spine—a deficiency not without advantage, since it facilitates inspection of the original stitching, making clear what leaves were afterwards inserted.

Inside the front cover is written:

(Number 8)

John Matthews's Book A Salisbury, 30th December 1761
Durham November 8th 1764 [something else scratched out]
Dublin June 20th 1776

The value of this Book at the common estimation of Music,
£. s. D. Brittish Sterling
is just — 4: 18: 0 A - for the particulars of this
look at the inside of the other Cover at the other end of
this Book[.]

[In pencil:] The Bequest of John Matthews to his Son Geo
Matthews of Dublin.

Turning to the back cover, we find, in the same writing, the following entries:

(No. 8)

John Matthews's Book A (30th Dec^r. 1761) Lay Vicar of Sarum Cathedral
D^o Durham [smudged]

NB Nov^r. 8th 1764 now D^o of the Cathedral of Durham

NB June 20th 1776 no D^o of the Cathedrals of Dublin

The value of this Book (No.8) at the common estimation of Music
(viz for paper, writing & Binding) is as underneath.

containing 372 Pages of Music which is 186 leaves at £ s D Brittish
6 pence pp Leaf for Paper & writing comes to — 4: 13: 0

Paid to M ^r Edw Easton of Salisbury for		
Covers & Binding of this Book	0: 5: 0	D
The Total Value of this Book as above		Brittish
calculated	4: 18: 0	Sterling

[The references to British Sterling have been squeezed in later, and are in a noticeably darker ink.]

(viz the Choruses & Recitatives)

NB: The Music λ contained in this Book is Manuscript, and was never printed (except the Songs which are printed.)

Returning now to the front of the volume, we find the title written on the fly-leaf in this form:

MESSIAH
an Oratorio
Sett to Music by G: F: Handel Esq

Above the title Matthews again wrote his name and the dates of his appointments at Salisbury, Durham and Dublin.

Beginning on the verso of the fly-leaf, and taking up three pages in all, is the Index to the volume, numbering each item in series, 1-73. This number, of course, is much in excess of the total number of movements in 'Messiah', and is accounted for by Matthews's method of allotting a separate number to each of the various alternative settings of the same words, the inclusion of many of which is such a feature of his manuscript.

The music follows without further preliminary, beginning with the Overture. Pagination begins anew with each Part (or "Act"), as follows: Part One: pp. 1-142; Part Two: pp. 1-158; Part Three: pp. 1-72. This gives the total of 372 and tallies with Matthews's computation inside the back cover; but it is a total which requires explanation in three respects:

- (1) It takes into account 16 pages which formed no part of the volume at the time it was bound (pp. 117-132 of Part One, inclusive). Therefore the Index was written after these leaves were inserted. On the other hand, it does not take account of a single leaf, now secured between pp. 82 and 83 of Part One. This carries no page numbers itself, and the extra movement it contains (the recitative "And lo, the angel of the Lord") is not mentioned in the Index.
- (2) It does not take account of a half-size leaf occurring between pp. 110 and 111 of Part One, but which nevertheless did form part of the volume at the time of binding, as the stitching clearly shows. Matthews did not give this half-leaf any page numbers of its own. Instead, he marked the side facing page 110 as 110 also, adopting a similar plan for the side facing page 111.

- (3) A half-size sheet of paper has had its bottom edge gummed to the top edge of page 36 of Part One; it has then been folded down into the book. The item it contains is included in the Index. As far as pagination is concerned, it is regarded as part of page 36.

(These details may perhaps be slightly wearisome, but they are of importance in connection with any discussion of alternative movements, and are therefore necessary.)

We must now turn to certain interesting information provided by the Index. As we have already seen, it lists alternative settings of certain movements with separate serial numbers. But this is not all: Matthews, in red ink, has indicated his sources for each alternative. This information is extracted in the Table on p. 105. Column 1 gives the nature of the movement; column 2 its serial number as given by Matthews; column 3 its name; column 4 the voice(s). The red ink entry of the source is inserted in a manner corresponding to Matthews's manuscript; the column of page numbers is omitted. All the details in this Index were neatly entered the same time.

2. GENESIS OF THE MANUSCRIPT

It is now possible to suggest a reconstruction of the evolution of the volume, on the basis of the data now in our possession.

John Matthews, a lay-clerk of Salisbury Cathedral, who seems to have been something of a professional music copyist, having had access to manuscript texts of 'Messiah' both at Winchester ("Winton") and Salisbury ("Sarum") determines to make a copy for himself. This he does in the year 1761, and he includes certain alternative settings which his two sources yield. In all, his manuscript in this state extends to 356 pages, plus one half-size sheet (*i.e.* that between pp. 110 and 111 of Part One). He has it bound by a Salisbury binder, in time to enter his name on it, front and back, on 30 December 1761. On his removal to Durham he once more enters a date on both covers. At Durham, some time from November 1764 onwards, he sees further manuscript copies of 'Messiah' and observes that the version he finds there of "How beautiful are the feet", "Why do the nations" and "Thou art gone up on high" are the same as one or the other of the alternatives he has already culled from Winchester and Salisbury; but he finds yet a third version of "Rejoice greatly", "Then shall the eyes of the blind", "He shall feed his flock/Come unto him". He therefore makes himself a copy of these on some spare sheets of paper and stitches them together. Having done so, he wedges them as far as possible into the spine of his bound volume in their appropriate place before "His yoke is easy" and fastens them there by gum. (This adds 16 pages to his original 356.) By that time,

I.	2.	3.	4.
{ Song	22	Rejoyce, greatly O Daughter of Sion	Canto
{ Recitative	23	Then shall the Eyes of the Blind, be Open'd	Canto
{ Song	24	He shall feed his Flock like a Shepherd	Canto
{ Song	25	Rejoyce, greatly O Daughter of Sion	Canto
{ Recitative	26	Then shall the Eyes of the Blind, be Open'd	Alto
{ Song	27	He shall feed his Flock like a Shepherd	Alto
{ Song	28	Rejoyce, greatly O Daughter of Sion	Canto
{ Recitative	29	Then shall the Eyes of the Blind, be Open'd	Alto
{ Song (1st Part)	30	He shall feed his Flock like a Shepherd	Alto
{ Song (2nd Part)	31	Come unto him all ye that Labour	Canto
{ Song	47	Thou art gone up on high (NB Winton Books)	Canto
{ Song	48	Thou art gone up on high (Sarum and Durham Books)	Basso
{ Song	50	How Beautifull are the feet	Canto
{ Song	51	Why do the Nations so furiously rage together	Bass
{ Duetto	52	How Beautifull are the feet	alto
{ Chorus	53	Break forth into Joy, glad Tidings	for two voices
{ Song	54	Their sound is gone out into all Lands	Alto
{ Song	55	Why do the Nations so furiously rage together	Tenor
{ Song			Basso
Winton and Salisbury Durham Books		Salisbury Books	

either at Salisbury or Durham, he has made a copy of the short recitative version of "But who may abide" (printed as an Appendix in Arnold's edition of 1788) and fixed it, as already described, to the top of p. 36 of Part One. He then goes through his volume, numbering his pages, now 372 in number, and also numbering the movements in red ink through the volume. Then he writes out his careful Index, in the manner we have noticed, and adds his note inside front and back covers concerning the number of pages and the value of the book. It would also seem (though one cannot be certain) that the ambiguously expressed note about the choruses and recitatives not having been printed was also written at this stage. Finally, on arrival in Dublin, he adds the appropriate date of his new appointment and, jealous for the value of his library, the significant entry "Brittish shillings" against his estimate of its worth.

The addition of the leaf between pp. 82 and 83 of Part One is a matter of uncertainty. (This is the leaf which has no page numbers and which is not accounted for in Matthews's calculation inside the back cover. Its watermark is J. WHATMAN.) The item which it provides is the now customary recitative setting of "And lo, the angel of the Lord", and it was inserted at a late stage, for it is not mentioned in the Index. Matthews does not tell us where he got it from; but he evidently did not enter it until after he had been some time at Durham and had completed his supplementary copying from the manuscript books there. It may well be that he got his text from the Appendix to Randall and Abell's published full score of 1767 *et seq.* We can say that he would certainly have no great difficulty in obtaining text of it from 1767 onwards; and Whatman's paper comes into use during the 1760s. This item not being included in the Index, it strongly suggests that the Index was written up by that date, which would allow ample time for the incorporation of the Durham material after Matthews's removal thither in 1764.

3. EXAMINATION OF ALTERNATIVE SETTINGS FOUND IN THE MS

If so, that would show that he copied the recitative version of "But who may abide" (included in the Index) before 1767. Now this recitative is otherwise known to us only by its inclusion at the back of Arnold's edition of 1788, where it is headed "N.B. This Recit was originally Performed in Ireland". Matthews's heading of it hardly suggests any indebtedness to Arnold, for he writes "N.B. If the foregoing Song [*i.e.* the aria setting for bass voice] is to be left out, as it was in the performance at Dublin, Sing this Recitative upon the very same words." Therefore it certainly seems to me (I will not

put it more strongly) that here we have the earliest surviving manuscript text of this short recitative. It is a curious thing, however, and a factor which makes for a certain hesitancy, that, in an Index so carefully written, and in which the sources of all other alternatives are so scrupulously set out, Matthews does not tell us whence he derived his text.

Turning now to a review of the other alternative settings in this manuscript, we find that it includes an unusually compendious (though not complete) collection of them. If we leave on one side mere transpositions, the first omission is the version of "But who may abide", now sung by a bass but written by Handel for countertenor. It was written specially for Guadagni, who sang it first in 1750. As we shall presently see, the version of "Thou art gone up" which was also written for him at the same time, remained unknown to Matthews. It is, one feels, noteworthy that neither should find a place in so nearly comprehensive a collection of alternatives, culled from several sources.

This manuscript provides only one form of the Pastoral Symphony, that is, the longer, *da capo* version. This is headed "Fifa", but there is no part for Violin III—another of the numerous early manuscripts which do not convey the text of Handel's intentions.

It is very noticeable that, having consulted sources at Winchester, Salisbury and Durham, Matthews found only the now disused *arioso* setting of "But lo, the angel of the Lord". The recitative to the words "And lo, the angel of the Lord" appears to us so perfectly appropriate in its association with the following other "nativity" recitatives that it may seem curious that Handel went to the length of resetting it in completely different style; and still more curious that this resetting should have established itself so firmly in the provinces that Matthews did not know of the original, recitative version until much later. The inclusion of the second, *arioso* version in 'Songs in Messiah' no doubt contributed much to that currency; but where other numbers are concerned, Matthews certainly did not restrict himself to what was available in the 'Songs'.

The inclusion of three versions of "Rejoice greatly" is most interesting. The first, derived from the "Winton" books, is the full *da capo* version in 12-8 time, as Handel first composed it. The second, from the Salisbury books, is the 12-8 time setting, shortened as marked by Handel in his autograph original manuscript, and with the modified recapitulation as also indicated therein by him. The inclusion of this "short" 12-8 version here, and in such other manuscripts as the "Granville" and King's College Cambridge

Music MS 8, establishes that Handel's marks for shortening the longer version were correctly understood², even though it was the longer version which found its way into the 'Songs'. And whatever one's views may be on the vexed question of whether one should to-day perform a setting in 12-8 or in 4-4 time, it is impossible to neglect the fact that between the 12-8 version as first composed and the 4-4 version as found in Tenbury MS 346, there stands the modified 12-8 version. The manuscript now under discussion adds further stress to that important factor.

As we have already seen, Matthews copied out the 4-4 setting of "Rejoice greatly" after leaving Salisbury in 1764, but we cannot be sure exactly when he did so. On the face of it one would suppose he made use of the Durham books within a couple of years of his arrival there, and this would fit in with his remark that at the time of writing only the 'Songs' had been printed. Though one cannot say definitely, it seems to me perfectly reasonable to suppose that, at Durham, he had access to some manuscript of the 4-4 version before it appeared in the Appendix of Randall and Abell's full score of 1767. Its association in this manuscript with other Durham text *not* found in that score supports this, as does also the inclusion in the 4-4 "Rejoice greatly" of certain details not found in Randall and Abell. This version, it would therefore seem (unlike the countertenor setting of "But who may abide"), had begun to circulate well outside London under conditions of parity with both the 12-8 versions in the years between the composer's death and publication of the score in 1767.

Two of the alternatives for "Then shall the eyes of the blind" and "He shall feed his flock" need not detain us. They are the two familiar to us, one for soprano, the other for alto, in exact transposition. But at Salisbury Matthews found a version in which not only those two numbers but also "Come unto him", which immediately follows, were all for an alto voice, both "He shall feed" and "Come unto him" standing in F major.³ Although the matter cannot be discussed here, this text is relevant to the question of whether, at Dublin in 1742, Mrs. Cibber sang both those arias, as might appear from the pencilled annotations of the British Museum copy of the word-book of that year.

There is need for little comment on the two versions of "Thou art gone up on high". The first is for soprano, in D minor, 116 bars, voice part beginning on a crotchet; the second is the original

² Chrysander failed to grasp them fully for his edition of 1901.

³ This is so in King's College Library, Cambridge, Music MS 200, a score brought from Dublin by A. H. Mann, and which is described below, p. 111.

D minor bass version, 124 bars long. Matthews did not know the Guadagni version.

The text given of "How beautiful are the feet" &c. is of added interest because of the special complexity of the problems surrounding the various settings of these words. Once again, this is not the place to discuss those problems, but only to put facts on record. Matthews neglects entirely the version usually sung to-day—a soprano solo (G minor) followed by the E♭ chorus, "Their sound is gone out". Nor does he give the C minor solo setting of "How beautiful". His manuscript records (1) the *da capo* version of the G minor solo, which includes the words "Their sound is gone out into all lands . . ." (that is, the version as contained in Handel's original autograph score), and (2) the alto duet version (D minor) which neglects the words "Their sound is gone out . . ." but goes on to a chorus setting of the words "Break forth into joy . . .". Matthews then conforms to the same text as the "Needler" and the "Granville" manuscripts by proceeding to the tenor F major *arioso* setting of "Their sound is gone out". The version thus far described fits the word-book of a performance in Dublin for 1745, as Mr. John Tobin has pointed out in 'Music & Letters' for October 1955. Then comes a very interesting point: Matthews marks the chorus "Break forth into joy" to be repeated, so uniting these two separate numbers by re-asserting the key of D minor.

In addition to the customary version of "Why do the nations", he includes the shorter version also, in which the words "The kings of the earth . . ." are set in recitative form. The first of these he marks *da capo*. (Once more I record the fact without discussing the problem on which it bears.)

In connection with "O death, where is thy sting" the manuscript provides a short piece of unusual text. Before writing the alto-tenor duet version (in its 41-bar form) Matthews copied—as part of his original book—a short recitative setting which may be found in an article by Mr. Julian Herbage, in 'The Musical Times' for October 1948, wherein is a brief mention of this manuscript. Unfortunately Matthews does not tell us where he found it. I do not recall ever having seen a word-book of an early performance in which this text was printed in Roman type as a recitative.

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"For unto us" there is a note, which was afterwards crossed out, saying "Take Notice that this Chorus was wrote from Mr. Patrick's skore". No suggestion can be offered about "Mr. Patrick's skore"; but the name is Irish, and it is just possible that the reference may relate, not to the musical text as a whole, but to certain detailed markings in this chorus which Matthews seems to have added later, probably after his arrival in Dublin. Certain other movements refer to "Mr. Harris's score", namely:

"But who may abide"

"Rejoice greatly" (short 12-8 version)

"He shall feed his flock/Come unto him" (all-alto version)

"Thou art gone up on high" (bass version)

"How beautiful/Break forth into joy/Their sound is gone out" (alto duet, chorus, tenor *ariosa*, chorus repeated version).

In the Index all these (except the first, which, not being an "alternative", has no source mentioned) are noted as deriving from the Salisbury books. But it would also appear that Matthews had access to a score belonging to "Mr. Harris", and that there was a wide measure of agreement between that score and the "books". The latter were almost certainly the part-books used for such a performance at Salisbury as we know took place in 1755. As for "Mr. Harris", one immediately thinks of James Harris (1709-80), the author of 'Hermes', who owned the Close of Salisbury and was a declared admirer of Handel; or of Thomas Harris, his brother, who was a Master in Chancery and a witness to Handel's will and to its first three codicils; or of the Rev. William Harris, chaplain to the Bishop of Salisbury. Most likely it was James Harris who introduced 'Messiah' to Salisbury, and it may even have been from a manuscript score belonging to him that the Salisbury part-books were in the first instance copied.⁴

In the case of "But who may abide" Matthews quotes Harris's copy as the authority for a cut. Referring to Chrysander's full score, this cut omits the last bar on p. 26 and the first 14 bars of p. 27. Matthews gives the movement complete and writes: "this song in Mr. Harris score is cut short all between this mark * on this side; and this mark * on t'other side." He did not, therefore, rely exclusively on the Harris score.

Matthews was a sufficiently keen musician to be interested not only in alternative versions, but in differences in the grouping of

⁴ In 1950 Mr. A. Rosenthal, of Oxford, sold a MS score of 'Messiah' (previously belonging to Mr. G. A. Thewlis) signed "Tos. Harris Script. Ludlow, 1766". If this could now be traced, it would indeed be interesting to find out how far its selected readings conform to those of "Mr. Harris's score" which was available to Matthews in 1761.

syllables to the musical phrases. In both "I know that my Redeemer liveth" and "The trumpet shall sound" he takes care to set out the alternatives known to him. In the case of the former he does not mention his sources; but in "The trumpet shall sound" he allots two staves to the solo bass part, the better to show the alternatives, and remarks: "N.B.—The above two vocal Bass lines are for but one voice and are unisons except where you find them both wrote & then the lower only was taken from Mr. Harris's score (the Instrumental parts are all alike in his & the other Book I wrote from)." In the result, the upper stave agrees with the reading in the 'Songs', while that of the lower stave (taken from Harris's score) is the reading of Handel's original autograph.

4. THE OBOE PARTS

Matthews's copy is the earliest manuscript source of the work I know in which the oboe parts are set out *in score*. Hitherto our knowledge of oboe parts has been derived from (1) the published edition of the overture found in Walsh's 'Eighth Collection of Handel's Overtures', which appeared in 1743; (2) the set of parts belonging to the Thomas Coram Foundation (formerly the Foundling Hospital), London; (3) a manuscript score found by A. H. Mann in Dublin in 1894 or 1895 and now in the library of King's College, Cambridge (Music MS 200). The oboe parts in this last (which, like Matthews's, are in score) differ slightly but not importantly from those of the Thomas Coram Foundation. Mann suggested 1780-90 as the date of this manuscript. An examination of the watermark does not help us to date it, but I myself would suggest that, while it is not likely to be earlier than Mann's suggested dates, it may well be an early nineteenth-century copy.

All this lends keen interest to Matthews's oboe parts, which differ markedly from the Thomas Coram parts, especially in what concerns oboe II. The parts as found in his score not only enrich the texture more, but they are employed or withheld to much more effect. In the opening section of the overture, oboe II is as below. (The brackets indicate notes which double the viola part, not violin II.) In the Thomas Coram parts, oboe II, like oboe I, is in unison with violin I; in Walsh's 'Overtures', when oboe II is unable to follow violin II to its lowest notes, the part switches to violin I. In "And the glory of the Lord" the Thomas Coram parts are in unison throughout, whereas the parts given by Matthews are two real parts throughout, only combining for two short phrases when the unison will be valuable in effect. Moreover, the oboes do not



merely run with the choral voice parts: they are kept busy adding their tone to the violins in the orchestral passages. "And he shall purify" has a number of touches which show that whoever constructed these oboe parts was no mere hack. For example, oboe I reserves its entry until bar 15, when it adds its support to the soprano entry; at the soprano entry at bar 30 it is again silent, reserving its voice to play with violin I in bars 33-34 and then resting until it joins the sopranos once more at bar 39. Again, the hand of a musician appears in certain tiny details—for instance, at bar 24, where the chorus sopranos sing "in right—" to a pair of repeated crotchets, the oboe is given a sustained minim.

Discerning use of the oboes is found particularly in "For unto us a child is born". In the Thomas Coram parts, after doubling violins I and II for the first six bars, both oboes play in unison with the sopranos for the rest of the chorus. In Matthews's manuscript the oboes play with violins I and II for bars 1-6 and then drop out, joining in again at each interjection of "Wonderful, Counsellor, the mighty God, the everlasting Father, the Prince of Peace", when they double the soprano and alto voice parts. After the third interjection they combine with the voice parts to the end. Thus the lighter two-part choral writing is left in relief unsupported, while the oboes add to the effect of the interjections which Handel introduced into the material of the Italian duet that is the basis of this chorus; they also support the final nineteen bars of richer choral texture. "His yoke is easy" is another chorus in which the oboes are used not simply for mechanical doubling, but to pick out and support selected phrases. Yet another instance of discretion in constructing these parts will be found in "Let us break their bonds asunder", where, at bars 40-43, oboe II runs as follows:



The passage marked with a bracket over the stave doubles violin II, that with a bracket under the stave doubles the alto voice part; the whole part exactly repeats violin I and soprano voice of bars 35-38.

Bars 16 and 17 of "The Lord gave the word" have an interesting oboe II part where the alto voice, which in general it doubles, goes too low for the oboe's compass:



It is not necessary to go through each chorus and to describe the oboe parts in detail. Sufficient has been said to indicate their interesting character. We must, however, mention the aria "The trumpet shall sound", to which there are also oboe parts in Matthews's score. Doubtless the use of the trumpet, *obbligato*, is responsible for this exceptional use of the oboes in an aria of this work. When they play in this number, their parts (with exceptions in detail only) are those of violins I and II; but they by no means play all the time. It seems to be the plan not to add to the string tone when the soloist is singing, but to reinforce the character of the orchestral passages between the solo phrases. (There are, of course, no oboe parts to this number in the Thomas Coram set.) Earlier, when discussing the derivation of alternative settings, we quoted Matthews's endorsement of this number with the remark that "the Instrumental parts are all alike in his [Mr. Harris's] & in the other Book I wrote from". Taken strictly literally, this means that he had access to *two* sources containing these oboe parts; but it would probably be unwise to place too much reliance on that, for the purpose of Matthews's observation is simply to stress that differences were confined to the underlaying of the words. "Instrumental parts" is too general a term in this context to have over-much read into it.

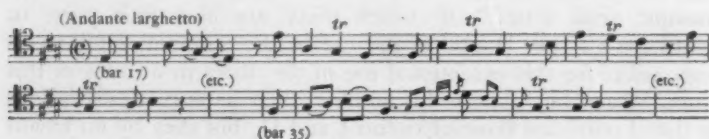
Matthews does not indicate a separate bassoon part, though in just one chorus ("For unto us a child is born") he makes mention of "*faggotti*". But we know from our understanding of eighteenth-century practice that no significance is to be attached to the fact that he provides parts in detail for oboes but not for bassoons. The bassoons would normally double the thorough-bass without specific directions.

5. VOCAL ORNAMENTS AND GRACES

Matthews's score was compiled, not from a composer's manuscript, but from part-books used in performance. It is not surprising,

therefore, that the solo parts are well annotated with ornaments. Most of these were written down at the time the manuscript was copied, though one or two additions were made later. For purposes of description these may be grouped as follows: (1) genuine "graces", that is, embroidery imposed on the composer's outline, or cadenzas at final cadences; (2) occasional shakes and *appoggiature* in the course of a movement; (3) pause-marks, with or without an associated shake, indicating the place for a cadenza which is not supplied in the manuscript.

(1) and (2) are found in the most interesting text which Matthews gives of "But thou didst not leave his soul in hell". The following are selected relevant extracts, with the small notes set out just as he writes them:



The next two quotations set out the majority of the shakes and *appoggiature* to be found in "Rejoice greatly" (4-4 version) and all those in "I know that my Redeemer liveth".

(Allegro)

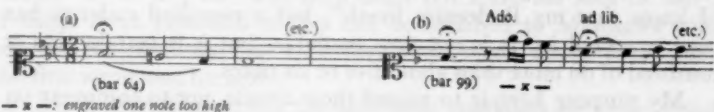
(bar 30) (etc.) (bar 80) (etc.) (bar 97) (ff)

(Larghetto)

(bar 18) (etc.) (bar 34) (etc.) (bar 41) (etc.) (bar 77) (etc.) (bar 92) (etc.) (bar 121)

*This shake comes from Handel's original autograph MS.

In connection with "Rejoice greatly", it may be of some value to record that neither of the two 12-8 versions carries much ornamentation. The shorter of the two (whose sources are the Salisbury books and Harris's score) contains these two cadential indications:



— x —: engraved one note too high

Both are in the text as originally copied; the following was later added on a spare corner of the page and refers to the *ad lib.* of bar 99:



A similar "explanatory" addition to the main text is found in "Every valley". Matthews puts a cross by the last note (e') of bar 74 and in a spare corner writes this:



(One presumes that the first note is the e' of "rough" and that the rest of the passage is sung to the first syllable of "places".)

It is unnecessary to list in detail all the occasional shakes which occur here and there in the solo arias. None has so many as the 4-4 version of "Rejoice greatly"; some have none at all. Conspicuous among the latter, each in a very different style, are "He was despised" and "Thou shalt break them". It is not wholly safe to argue from any lack of explicit ornaments in an eighteenth-century text; but it would seem that the text which Matthews transmits to us makes some distinction between certain considerably ornamented arias and others to be sung more strictly in accordance with the notes as written by the composer. Mention should, however, be made of the shakes occurring in that version of "He shall feed his flock/Come unto him" which is divided between alto and soprano soloists. Here, at the cadential figures in bars 23, 39, 44, 47 and 52, both the solo and the three upper string parts are marked with shakes on the second beat. (This comes from Durham, like the ornamented "Rejoice greatly".)

It remains to notice movements where Matthews explicitly marks a pause at the vocalist's cadence, where an ornamented phrase would be introduced. Apart from instances which have already

arisen in this discussion, there are "He was despised", "The trumpet shall sound" and "Why do the nations" (long version). But it is curious that in the last the pause comes in bar 36 (on the word "a") while nothing is marked in bar 67! There is no such pause in "I know that my Redeemer liveth", but a pencilled cadenza has been squeezed in. It is not now readable, but it is certain that it consisted of no more than about five or six notes.

My purpose here is to record these details, not to comment on them at this stage. In such a matter as vocal ornamentation, where opinions can be so strong, all these points help to build up a body of knowledge. Some of what Matthews gives is not surprising to those who know anything about eighteenth-century style; some of it may seem a little questionable. But it cannot be denied that he is passing on to us details of performances actually held within the composer's lifetime, even if not under his direction.

6. MISCELLANEOUS

When completed, Matthews did not treat his volume as a mere library treasure: he went on using it for many years, after his removal to Dublin. Consequently it contains many markings which can be distinguished as later additions. In particular it seems to have been used at Dublin for the purpose of drawing out parts. Thus, for example, Matthews gives directions which of the versions of "He shall feed his flock" is to be used "as in Dub: Books and now to be performed". Again, referring to a cut in the same movement, he writes, "N.B. 15 Bars lift out from this * to this ** in Dub: L.H.Books."⁵ Most of these "Dublin" marks refer to more or less drastic cuts in some of the movements. It seems that, whereas to-day the work is frequently shortened by the omission of certain numbers entirely, in eighteenth-century Dublin the method adopted was to cut out sections of movements.

A number of small cross-marks here and there throughout the manuscript seem to fit in with the idea that Matthews or someone else made copies from it. When I inspected the manuscript in April 1957 there was still a piece of paper, obviously undisturbed for many years, used as a book-mark between the pages of the "Hallelujah" chorus, bearing the date "31 Dec 1794" in Matthews's writing. Other scraps of paper, now affixed to the covers, bear scribbled references to such matters as bottles of ink.

Some additional marks are in pencil. One refers to the 4-4

⁵ I cannot identify this reference to "L. H. Books". Does it possibly mean copies used in performances in aid of the Lying-in Hospital?

version of "Rejoice greatly", and says, "in E \flat or F \sharp or D \sharp ." Another refers to "Behold and see", which, after the original ink direction, "*Largo e piano*", reads "*e Pizzicato*"; a third is an endorsement, "D or C", on "But thou didst not leave his soul in hell". I think these pencilled entries can be ascribed to Matthews with reasonable certainty, but that they were made many years after he first wrote out his score.

Most interesting among the additional markings are those found in "For unto us". I have already mentioned the remark that "this chorus was wrote from Mr. Patrick's skore", and how it seems to me that this may well be explained as referring to these later markings, which must now be described. Against the thorough-bass line at the beginning is written (in ink): "*Violoncelli e Fag. e Tutti Contra Bassi*". After the first beat of bar 7 we find: "*N.B. Senza Faggotti e Tutti Contra Bassi*". Bar 33 is marked "*Tutti forte*", a direction which may be taken as a shortened form of that at bar 1. The last quaver of bar 37 is again "*Senza Fag. e Tutti Bassi*". Bar 53, third beat, is marked "*Senza Tutti Bassi*", thus implying that bar 49 should have been marked *Tutti*, &c. There are no further marks until the concluding orchestral ritornello, eight bars before the end, which is marked "*For: tutti*". It would seem safe in accordance with the evident scheme of these directions to assume a *tutti* mark for the phrase "Wonderful, Counsellor, the mighty God, the everlasting Father, the Prince of Peace" at its reappearance in bars 68-72. This makes an interesting scheme in conjunction with the oboe parts already described. The idea of a contrast between *tutti* and *senza tutti* is not, of course, a novelty, though it has to be remembered that Matthews's score, and many others, know nothing of Handel's directions, *ripieno* and *senza ripieno*, as found in Tenbury MSS 346-7. What is somewhat unexpected, perhaps, is the direction that the *faggotti*, no less than *tutti contra bassi*, should be silent. With regard to the upper string parts, these are simply marked "*Pia:*" in the sections where the bass is marked "*senza tutti*", &c. But, as a last detail, it may be recorded that violins I and II are marked "*Tutti forte*" at the upward semiquavers before each "Wonderful, Counsellor" passage. This seems to imply that they were *senza tutti* for the lighter choral sections, just as the bass instruments. Handel himself, of course, does not bring in the *ripieno* until after those upward semiquavers—that is to say, at the word "Wonderful" itself. But no text other than Tenbury MSS 346-7 provides his instructions concerning this detail, and whoever devised those which Matthews passes on to us produced a valid, musical solution of the matter.

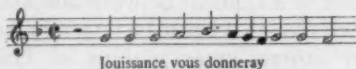
A CHANSON BY CLAUDIN DE SERMISY

By JOHN A. PARKINSON

MANY readers will be familiar with the picture 'The Three Musical Ladies' by the unknown painter traditionally called the "Master of the Half-Lengths" or "of the [Feminine] Half-Figures". It was already partly familiar to me when I chose it, in a large Medici reproduction, to adorn the walls of my music-room, but I must admit that I hardly suspected the musicological detective-chase that would ensue from my purchase.

The picture, the original of which is now in the Harrach Collection at Vienna, shows three young ladies grouped around a table upon which is an open music-book supported on a stand.¹ One is playing a keyless transverse flute, the second a lute, and standing behind them is a third lady apparently singing from a separate copy of the music. On the table are a case for the flute and two other music-books. On the wall in the rear hangs the case for the lute.

A typical scene of music-making of the early sixteenth-century, one would imagine. Moreover, the interest of the musician is at once aroused by the sight of the open music-book in which the words and music are for the most part clearly legible. A first attempt at transcription gave the incipit:



Who could the composer of this piece of music be, I wondered, and why had this artist taken pains to copy his work with such care? Much of the information I needed was to be found in the 'History of Music in Sound', Vol. IV, which told me that this was a chanson by Claudin de Sermisy, a setting of a poem by Clément Marot first published in 1528 by Attaignant in the first of his long series of publications, 'Chansons nouvelles en musique à quatre parties'. The question at once arises: how would this trio of ladies set about performing a chanson for S.A.T.B.? We know, of course, that such chansons were frequently performed instrumentally; indeed in Claudin's case the possibility is specifically mentioned in a volume of

¹ It is reproduced as the frontispiece to Hyatt King's 'Chamber Music' and also in the 'History of Music in Sound', Vol. IV.

canzone francese containing some two-part versions of his songs published by Gardano in 1539 with the inscription "buone da cantare e sonare", which anticipates the "apt for voices or viols" found on Elizabethan madrigal publications.

Where a singer participated one might expect her to take the highest part, but on the evidence of this picture this was not necessarily the case. Only the treble part-book is open on the table and it is the flautist who is playing from it, while the singer has a separate sheet of paper. H.M.S. suggests that "presumably the lute player took both the lowest two parts, ornamenting them in accordance with current practice". But this suggestion clearly cannot apply here, since both the other part-books are lying closed on the table and the lutenist is gazing fixedly into the middle distance.

Here then is the puzzle: what parts do the singer and the lutenist take in this performance (if indeed it is a performance and not a staged group of disconnected figures)? The very fact that the artist had taken the trouble to copy the notation made me wonder whether he had not also made his picture accurate in other musical details.

Only a portion of the singer's music is visible, but one can clearly distinguish a rest of three semibreves' duration, which provides a convincing explanation for the singer's closed mouth. Was it possible, I wondered, to determine from this the point in the music which the three had reached, if indeed the artist had taken the trouble to make it correspond? Would this be corroborated by the flautist's fingering and the string which the lutenist was plucking? To answer this it was necessary to obtain a copy of Claudin's chanson. By courtesy of the Bibliothèque de Versailles and the Staatsbibliothek, Munich, respectively, I was able to obtain microfilms of the Attaignant edition of 1528, where it appears anonymously, and of the 1531 edition, where it is credited to Claudin de Sermisy. To my regret I found that neither alto nor tenor part corresponds with that shown in the singer's hand, nor does any part have a rest of the duration shown. Evidently this rest was only inserted as an after-thought to explain away the singer's closed mouth.

The treble part in the picture shows minor divergencies from both the 1528 and 1531 versions. The rhythm of the opening is identical with that of the later version, but the words "si vous auray en souvenance" are found only in the tenor part of the 1528 version. It is therefore not possible to date with much accuracy the manu-

² From the Provincial Museum, Hanover.

script version shown in the picture, which is to be regretted from the art-historical point of view.

What then of the lutenist? In the picture she is clearly disregarding the treble part and either improvising or playing from memory. If so, from memory of what? While pondering this point I turned in search of more information about Claudin to Pirro's *'Histoire de la Musique, XV^e et XVI^e siècles'*. There to my great surprise I came across a picture, ascribed also to the Master of the Half-Lengths, which shows a lutenist, similar in appearance to the member of the trio, engaged in playing from a piece of lute-tablature, beneath which can be glimpsed a copy, in staff notation, of this very chanson, *'Jouissance vous donneray'*. Oddly enough, although Pirro mentions this chanson in the text, he does not appear to have recognized it in the illustration.

This second picture may well give the solution to part of the problem. Obviously this lutenist, if accustomed to playing from tablature, would not be concerned with the other part-books. But here is evidence that she had a tablature version of the same piece available which, having practised on her own, she would be able to perform from memory in the company of her friends. Possibly this tablature is from an Attaignant publication of 1529, his *'Très breue et familiere introduction'*, the first instruction-book for the lute published in France, which contained a voice-and-lute version of this chanson.³

Another interesting point which arises from this second painting is that the lutenist here represents Mary Magdalene, as is shown by the jar of ointment at her side. In this case it is possible that the choice of chanson was intended to convey a double meaning, worldly or spiritual, appropriate to the duality of the Magdalen as sinner and saint.⁴ This led me to investigate the other paintings of musical subjects by the Master of the Half-Lengths.⁵ The Witt Collection at the Courtauld Institute includes a large number of reproductions by this master, and in several cases pieces of music are clearly visible, notably a *'Magdalen playing the lute'* from the Weber Collection, Hamburg, where the words *"J'ayme . . . trop"* can be made out. It would not surprise me to discover another which made use of Claudin's chanson *'J'ay trop aymé, je le confesse'*.

I was interested to discover that two other versions of *'The Three Musical Ladies'* exist, one at Meiningen and the other at the

³ Reproduced in *'Chansons au luth'*, ed. Laurencie, Mairy, Thibault (Publications de la Société Française de Musicologie, pp. 44-45).

⁴ I am indebted to Dr. A. Noach for this suggestion.

⁵ For a complete list see Friedländer, *'Die altniederländische Malerei'* XII, 1935, pp. 27-28.

Jou-y-ssan-ce vous don-ne-ray mon a-my et vous -

S. A.

T. B.

me - ne - ray Là où pré - tend votre es - pé - ran -

- ce Vi - van - te ne vous lais -

- se - ray En-core quand mor - - - te se - ray L'es -

Hermitage, Leningrad. An enquiry at Leningrad brought a prompt reply with detailed photographs of the picture in question⁶, which showed a significant redistribution of the parts. The singer has the treble part, as one would expect, but the flautist is playing the tenor part, and in order to do so is using a larger instrument than that shown in the Vienna version (which appears to be about the size of a flute in D capable of playing the treble part comfortably but unable to cope with a lower part).⁷ This circumstance gives added importance to the flute case we noticed originally, which is of a large enough

⁶ This is shown on the accompanying plate.

size to take more than one instrument. This arrangement of parts, which does indeed seem more logical, is similar to that in the Meiningen copy.⁸

These three pictures are evidence of the widespread popularity of this chanson, which in addition to the three Attaignant versions already mentioned was included in Neusiedler's *'Secondo libro di intavolatura di liuto'* (Gardano, Venice, 1566). I had searched the British Museum in vain for a copy of the chanson, and it was only later than I came across a copy among the Royal College of Music manuscripts (R.C.M. 1070), where two chansons by Claudin are inserted in a volume consisting otherwise of liturgical music by Josquin, and are misattributed in the catalogue to Gombert. The confusion is probably due to the presence in B.M. Royal App. 49-54 of a six-part version by Gombert based upon Claudin's tenor.

In 1589 when Arbeau published his celebrated *'Orchésographie'* he included a "*Basse Danse appelée Jouyissance vous donneray*"⁹ which is based upon the tenor of Claudin's chanson.¹⁰ This in its turn has become the opening number of Warlock's well-known *'Capriol Suite'*:

Arbeau: Basse Danse (transposed)

Claudin: Tenor

How many people to whom this tune is familiar would connect it with this equally famous picture? The name of Claudin and of the Master of the Half-Lengths are familiar only to students, yet here in partnership they have achieved a degree of immortality that might be the envy of many greater men.

⁷ Anthony Baines, in *'Woodwind Instruments and their History'*, pp. 250-51, suggests on the authority of Praetorius that the tenor part is being played an octave higher on a tenor flute in D.

⁸ See *'Chansons au luth'*, p. XLI.

⁹ See article on Arbeau in *'Die Musik in Geschichte und Gegenwart'*.

¹⁰ For another example of a basse-danse based on a tenor by Claudin see article on Basse-Danse in M.G.G.



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THE VIENNA VERSION



By kind permission of The Hermitage Gallery

THE LENINGRAD VERSION

18¹⁴/₂ 96

My dear friend Berger

I am sorry to announce you
that I cannot conduct
the performance of the
cello concerto. The reason
is I have promised to my
friend Wiham - he will
play it.

If you put the concerto
into the program I could not
come at all, and will be glad
to come another time.

With kindest regards
sincerely yours
Art Dvorak

DVOŘÁK AND THE PHILHARMONIC SOCIETY¹

BY JOHN CLAPHAM

It is to August Manns, the conductor of the Saturday Orchestral Concerts at the Crystal Palace, that the credit goes for introducing Dvořák to the English public. His performance of three dances from the first set of Slavonic Dances, Op. 46, on 15 February 1879, very shortly after they had been heard for the first time in Germany, marks the beginning of Dvořák's rapid conquest of England, and it served as an example to conductors and concert promoters, who quickly seized on other works of his, most of which had similar strongly national characteristics. The London musical public was able to hear the Sextet in A, played by the Joachim ensemble, and the third Slavonic Rhapsody, which was conducted in 1880 by Hans Richter. The enterprising Manns presented the Symphony in D major in April 1882 and in the following year Oscar Beringer played the piano Concerto at the Crystal Palace. The less markedly national 'Stabat Mater' was a great success at the Royal Albert Hall on 10 March 1883, with Joseph Barnby conducting, and undoubtedly this triumph had much to do with the inauguration of the new phase in Dvořák's relationship with England, which occurred so soon afterwards.

The Philharmonic Society of London was perhaps a little slow in acknowledging Dvořák's genius, but it was that body who first invited the composer to London. Here is the invitation:

PHILHARMONIC SOCIETY

St. James's Hall,
Piccadilly, W.
3rd August 1883.

Sir,

I have the pleasure to inform you that, at the last Meeting of the Directors of this Society, it was unanimously resolved that "Herr Dvořák be invited to produce an orchestral selection (Suite or Overture) during the Society's Seventy-second Season (1884)".

The Concerts of that Season will take place in February, March, April and May of next year. I shall therefore be glad to be favoured

¹ The author is grateful to Mrs. Julie Dvorakova and the Royal Philharmonic Society for their kindness in allowing him to examine and make use of the Dvorak-Philharmonic Society correspondence. It had remained unpublished, but three of these present documents have appeared in the author's contribution to the Prague periodical 'Hudební Rozhledy', Vol. X, No. 7, April 1957, and are reprinted by kind permission of the editors.—Ed.

by you with an early reply stating whether you can accept this Invitation of the Directors and whether it would be agreeable to you to attend the Concert and conduct the performance of the work.

I am, Sir,

Yours faithfully,

Henry Hersee

Hon. Sec.

Herr Dvořák

Dvořák accepted, and it was settled that on 20 March 1884 he should conduct the first performance in England of his 'Husitská' Overture at the St. James's Hall, and besides this conduct his Symphony in D major and the second Slavonic Rhapsody, the latter work having been performed very successfully in London by Richter the previous June. As soon as it became known that Dvořák was coming to London he was easily persuaded to conduct his 'Stabat Mater' at the Royal Albert Hall on 13 March, and his 'Scherzo capriccioso' and his 'Nocturne' for strings, Op. 40, on 22 March at the Crystal Palace. This was the first of nine visits to England.

In preparation for his visit Dvořák began learning English. Most of the letters he wrote to the Philharmonic Society were written in that language, and the first of these which appears to be extant shows that, even if his phraseology is quaint, he could make his meaning understood. It refers to his election as an Honorary Member and the request that he should write a new symphony for the Society:

Vysoká
of Pílbam

18 ³/₇ 84 [i.e. 3. 7. 1884]

Dear Sir,

I have received your letter and think you for it. The news of the rarely distinction give me very great honour and pleasure. I take my the liberty to beg you mine greatest thankfulness to express to the directory of the celebrated Philharmonic-Society.

I have the honour to remain,

Yours faithfully,

Ant. Dvořák

It has been possible to trace only one other letter between the Society and Dvořák referring to the commissioning of the Symphony in D minor and the arrangements for its first performance. This letter, written by the composer four days later from Vysoká, says that at that time he was fully occupied with his impending visit to Worcester two months later, where he was to conduct his 'Stabat Mater' and Symphony in D major. It seems likely that some of the arrangements were made verbally during this second visit. He did not begin to compose the Symphony until 13 December that year, and he completed it five weeks before the first performance at

St. James's Hall on 22 April 1885, when he again appeared as conductor. Once more the composer had a most enthusiastic reception. Dvořák remained in England for a further three weeks so that he could conduct his piano Concerto, which Franz Rummel played at the next Philharmonic concert, and also in order to conduct his 'Hymnus, The Heirs of the White Mountain', at the Royal Albert Hall on 13 May.

Having engaged Ondříček to play the violin Concerto on 1 April 1886, the Society then hoped to arrange another concert at which a new work by Dvořák, or at least one new for England, would be performed. At this time the demands on Dvořák were considerable. By the end of May 1886 he had completed 'St. Ludmilla' for the Leeds Festival, but he then had other projects in mind. The following letter written from the home of his friend Antonín Rus and addressed to the new secretary of the Philharmonic Society, Francesco Berger, reflects his feelings that summer:

Pisek 18 $\frac{19}{8}$ 86

My dear friend,

I beg thousand pardon not giving you any answer but I was much travelling last time and now returning home I find your letter for which I am much obliged to you.

You ask me to write a new composition for your much esteemed society, but I am sorry not to be able to give you any promise in this matter for the fault I am now engaged about a new operatic work for our National Theater and which will take much time to have it finished, and I cannot think to go on another composition now. I should advise you to take some other compositions in England still unknown.

Perhaps you could take the two Serenades *one for string*, op. 22 (Bote & Bock, Berlin) *the other for wind instr.* op. 44 (Simrock, Berlin). In my opinion it would be interesting too.

Believe me I am verry very sorry not to be able for this time to write a work for those who has so much much done for me! But should I have only a little time left, I will do all to please you. You know I go October next to *Leeds festival* and should I stop in London I will meet you and make a little talk about it.

Meanwhile I remain allways your
Antonín Dvořák

The opera which he refers to is 'Jakobín', a work he had been thinking of writing for four years, but over which he had had a number of doubts. In spite of what he says in the letter he did not start to work seriously on the score for more than a year, but we notice that he seemed to have made up his mind that he could not at that time postpone the inevitable very much longer. He had previously composed seven operas over a period of twelve years, so

the lapse of five years between his completion of 'Dimitri' and his start on 'Jakobin' was a relatively long period.

Eventually it was agreed that Sullivan should repeat the 'Husitská' Overture on 5 May 1887, eleven days before Richter gave the first English performance of the Symphonic Variations. The Society showed some interest in giving a performance of an earlier symphonic work, and Dvořák suggested at different times the Symphony in B \flat of 1865, the E \flat of 1873, the D minor of 1874 (the first of the two symphonies in that key) and the F major of 1875. The first and third of these had not been performed at that time. On 24 November 1887 he wrote: "I am very glad to hear that you are willing to perform one of my earliest Sinfonie. Which you shall choose, I am not decided now, but it does not matter." Cowen, encouraged by this, wrote to Dvořák as follows:

Feb. 8th

Amity House,
73 Hamilton Terrace,
London, N.W.

My Dear Friend,

Berger tells me that you promised if possible to give us another new Symphony for the Philharmonic Concerts this season. I *hope* you will, as it would be a *great* thing for my first season and I would produce your work with *every care*. We should like to do it on *April 19th* at the 3rd concert, so if you can, it would be advisable to send me the score as *soon as possible* so that I may look it over well. In any case, *please* let me hear from you. Berger says he has written to you but he has had no answer. Hoping you are well and that we may be able to announce a new work from you.

Believe me,

Yours sincerely,
Frederic H. Cowen

The extant letters do not appear to explain why no symphony was forthcoming, and Dvořák apparently did not preserve any letters which he received from the Society between February 1888 and October 1891. Perhaps the attractions of another personal visit of the composer and the slight possibility of a brand-new symphony were important factors in the delay, but August Manns saw no objection to introducing a symphony that was almost thirteen years old.² As regards the first point, Dvořák had no intention of allowing a London visit to interfere with family matters:

My dear friend Berger,

Prague 18 $\frac{8}{7}$ 89

A pretty long time I was absent from Prague, and besides this I was during my holydays in Vysoká so much occupied that I have forgotten everything. Please do not be angry with me.

² Manns performed the Symphony in F at the Crystal Palace on 7 April 1888.

As to your desire, I am really very sorry but I am quite unable to oblige you—because the day 17th of November is a *memorable day* in our family—and we must stay here in Prague. Therefore I have to postpone my visit to England for a later time.

With kindest regards,

Truly yours,

Antonín Dvořák

17 November was the anniversary of his wedding.

In September he mentioned for the first time the Symphony in G major, which he had started to sketch only two days earlier:

Vysoká bei Příbram

18⁸/₉ 89

My dear friend,

Many thanks for your kindly letter in which you ask me if I shall have something news for your concerts. Perhaps it would be a new Sinfonie upon which I am now engaged; it is only the question if I shall be able to get it ready. I hope it will be so, when not we shall take my earliest Sinfonie never performed.

Then I should tell you the best time to come to London would be April, because I have to conduct 2 great concerts in *Moscow* and *Petersbourg* from where I shall be back till the end of March. Is it right for you please let me know.

Believe me to remain,

sincerely your,

Antonín Dvořák

All letters reach me Vysoká bei Příbram since the end of September.

The Philharmonic Society had no intention of allowing this possible prize to slip through their fingers, and must have quickly clinched matters, although again there are letters missing. Dvořák completed the new Symphony in two months, gave a performance of it in Prague on 2 February 1890 and conducted it at the Society's concert on 24 April, with Cowen, now in his third season, conducting the other items.

Three days after Dvořák had conducted the first performance of his Requiem Mass at Birmingham, Berger wrote to him in the following manner:

PHILHARMONIC SOCIETY

6 York Street,

Portman Square.

12/10/91

Dear Friend,

I wrote to you some months ago and you have not replied. I then hoped to see you in London but you did not favour me with a visit.

Will you reserve for the Phil. Soc. the *first* performance in England of the whole or part of the new orchestral Work which is mentioned in today's 'Telegraph'? I think the friendship which has from the

first existed between you and the Phil. Soc. suggests that *we* should have the pleasure of *producing* your new Work, and *not* Mr. Richter, nor Mr. Henschel, nor Mr. Manns.

Let me have a letter from you; our dates are March 10 and 24, April 7 and 27, May 11, June 1. You can choose your own date for coming to conduct *but let me know soon!*

Yours very sincerely
 Francesco Berger
 Hon. Sec.

Dvořák's reply is undated, but was probably written during December 1891. He makes no definite promises:

My dear friend,

Please don't write to Vysoká. I am not there and it happens often that the people easy forgets to send me *all letters* and I get them much later. Of course I am writing something news as you know—but it is not finished yet. I shall have a great work for orchestra namely: *three ouvertures* called: 'Nature, life (Carnival), love (Otello)' but only the two first are ready, the last one (love) I shall have finished in about 4 weeks—afterward I shall be very glad to write any more about the matter. If all the 3 ouvertures should be performed either in Austria or England (at the Philharmonic) [*sic*] I cannot tell you now. All depends upon the ? element of the publishers.

Mean while I am always yours truly

(written in a coffee house in haste) Antonín Dvořák

It will be recalled that at this time he was not on good terms with his publisher, Simrock. Dvořák, it appears, did not "write more about the matter", for he was badgered by Berger before long:

PHILHARMONIC SOCIETY

6 York Street,
 Portman Square,
 London.

2 May 92

Dear Friend,

You really must be good enough to write to me *at once* saying *how many* of the three ouvertures are ready, and *where* we can purchase them. We want to perform the work on 1 June, but must *announce* it *now*.

With kind regards,
 Yours sincerely,
 Francesco Berger

Dvořák replied in haste, but did not give the kind of answer that Berger had hoped to get:

My dearest friend,

Prague 18⁶/₅ 92

I regret very much not to be able to send you my ouvertures

because they *are not yet printed*. When it will be I cannot tell now. I think for the next season when I come back from America it will be all right, supposing I find a publisher for the work.

Perhaps you can take another work of my pen; I would recommend you my *Serenade* (E major) *for Strings*—this work never having been performed as I know.

If doing so you would much oblige your old friend

Antonín Dvořák

The overtures were eventually published by Simrock early in 1894, after a reconciliation between composer and publisher, but the Philharmonic Society did not give the first English performance, in fact it was not until 1907 that any of the overtures appeared in a Philharmonic programme. Manns was more fortunate: he not only performed the overtures, but also gave the first performance in England of Dvořák's Mass in D on 11 March 1893. As on former occasions the Society was not tempted by the *Serenade*, but Dvořák was not strictly correct in saying the work had not been performed, for it had been given in Prague on 10 December 1876. As it happened, Dvořák did not return from America after his first year in New York.

Berger, finding that an imperious tone failed to achieve the results he hoped for, wrote in the summer of 1893 in a more honeyed manner, and Dvořák, replying from America, was co-operative but wavered somewhat. The Philharmonic wanted a new work, possibly the Symphony 'From the New World'. The composer suggested in a letter written early in 1894 that he might be able to break his summer journey back to Prague in London to conduct at a concert on 21 June, but there were difficulties: he was not quite certain that he would get leave, and then there was the problem of taking his six children with him to London. He did not feel able "to write a new work for the Philharmonic of London" because he was under "such severe strains", although "of course it would be a great pleasure". He was looking forward to a rest at Vysoká. In his letter of 20 April he wrote:

I should be very glad to please you. I leave N. York 19 of May per 'Aller' via Bremen and I hope to reach Bremen (? Southampton) 27 of April [*sic!*] from which place I will let you know if I come or not. . . . But one other question is what shall I conduct. The *Sinfonie* is property of Simrock in Berlin—and I don't think the parts of it will be *printed in time*.

His next letter must have caused great disappointment:

Prague 18 $\frac{30}{5}$ 94

Mr. Francis Berger
Dear Friend,

After a very troublesome journey over the ocean I and wife with my sex children arrived here safely. I told you that I would let you know from Southampton—but we reached S. early in the morning and there was no time to write a letter for you. And now here I am so tired that I want a good deal of rest and so are the circumstances that I cannot come to London this season to conduct my new Symphony.

I regret very much of being deprived of the pleasure of seeing you and so many other friends in London.

With kindest regards,
Yours sincerely,
Antonín Dvořák

Berger had written on 12 February, "should you not be able to come, we would prefer doing an older Symphony of yours". Nevertheless the Philharmonic Society gave the first performance in England of the new Symphony on the date arranged, and Mackenzie conducted. A few days earlier Dvořák wrote to explain that the Symphony differed very much in content and character from his earlier music, and he hoped "the english people will understand me well, as they did before".

Once he had left America for good, and had had the rest he longed for amid the spruce forests of his beloved Vysoká, Dvořák welcomed the opportunity of meeting his English friends again:

My dear friend Berger,

After a long time it was a great pleasure to me to get a letter from you. Accept please my cordial thanks for it and especially for your kindly invitation to conduct a concert at the Philharmonic. I accept, and shall be very glad to see my friends in London again. But how will you arrange it? Which month would be most convenient to you? Please tell me more particularly about it. What shall I conduct? I think the Sinfonie E minor 'From the New World' will suite you well. Besides this—a new Violoncello Conzerte—and perhaps my little Suite would be fitted for that occasion.

The Conzerte will be brought out next time (Simrock). My friend Prof. Wihan—the violoncellist of our bohemian Quartett could play it, if I ask him. The Boh. Quartett is now on a little tripp in Germany and Russia—but this months they play in Prague, and I can tell him about it... I hope M. Wihan will do it, but it would be good if you write and applay to him.

Hoping to hear soon from you,
I remain allways truly yours,
Antonín Dvořák

Prague 18 $\frac{13}{11}$ 95

The cello Concerto had been completed the previous February, but had not been performed. It was written for Wihan, who had thought to improve it by making some minor emendations and adding a cadenza of his own. Five weeks before Berger's invitation arrived, Dvořák had written to Simrock insisting that there must be no cadenza, as it was entirely contrary to his idea of the conclusion of the work. This letter, quoted in full in 'Dvořák: Letters and Reminiscences', includes this passage:

I shall only then give you the work if you promise not to allow *anybody* to make changes—Friend Wihan not excepted—without my *knowledge and consent*—and also not the Cadenza which Wihan has added to the last movement. There is no Cadenza in the last movement either in the score or the piano arrangement. I told Wihan straight away when he showed it me that it was impossible to stick such a bit on.

Dvořák's next letters to Berger discuss the details of the programme. Wihan, he said, could not manage 19 March. Perhaps one of the three overtures would do, but "we must not play all three together"—and yet, linked as they are by a common theme, it would have been quite logical to do so. The Biblical Songs should not be sung by a baritone—"if not sung by a Lady, they fail to make the effect which was intended". The Suite in A, after all, could not replace a symphony, as it was too short. He was writing a new big work (the first of the symphonic poems), but he did not know when it would be finished. The Philharmonic Society on their part went ahead with their plans, but in the middle of February they received a bombshell:

18 $\frac{14}{2}$ 96

My dear friend Berger,

I am sorry to announce you that I cannot conduct the performance of the cello concerto. The reason is I have promised to my friend Wihan—he *will play it*. If you put the concerto into the programme, I could not come at all, and will be glad to come another time.

With kindly regards,
sincerely yours,
Ant. Dvořák

Berger's reply is drafted on the back of Dvořák's letter, and runs as follows:

17/2/96

My dear friend and honoured Master!

We should have been most happy to have had Mr. Wihan to play your concerto. But as you told me he could not come on the 19 March we thought to please you by including the work, and have

engaged Mr. Leo Stern who says he knows the work. Now when all this is done you write and say you cannot come if we include the concerto. It is very embarrassing for us, but as you wish it we will take the concerto *out*. You do not answer my other questions. Which of your songs do you want sung? We have engaged an excellent contralto expressly to sing them.

And which symphony will you conduct? in G, in D, or in D minor composed for us? Please answer me also now whether you will conduct your Overture Othello which will be a novelty in our concerts.

So our Prog. would be:

Overture Othello
Concerto Violoncello
Sacred Songs
Beeth. Concerto
Symphony: Dvořák

You have been announced in all the papers for many months.

I am yours
F. B.

It has generally been assumed that Leo Stern gave the first performance of the cello Concerto because Dvořák was upset about Wihan's wish to make alterations and play a cadenza. However, it is quite clear from these letters that Dvořák expected all along to keep to his word and allow Wihan to have the privilege of giving the work its first performance, and it will be noted that Dvořák's pointed letter to Simrock with reference to Wihan was written before the composer suggested to the Philharmonic Society that Wihan would be the person to ask to play the Concerto. The Society, however, acting in good faith and without the knowledge that Dvořák had made a promise to Wihan, upset the composer's plan. He appears to have taken a few days to make up his mind about the new situation, and unfortunately the letter he wrote on 1 March from Vysoká and a letter he received a day or two later in Prague cannot be traced with the rest of the correspondence. When he wrote to Berger on 3 March he accepted Stern's engagement to play his Concerto as a *fait accompli*, stated his preference for the Symphony in G and agreed the programme should open with an overture by Smetana. "M. Stern", he said, "plays every day with me and I hope he will be all right". Writing to his friend Göbl after the performance, he said, "Mr. Stern . . . played my composition to my complete satisfaction, though here and there I should have liked it a little different—but one must not be so finical and must be glad to find somebody to play the Concerto at all". The performance was a great success.

From this time onwards there was a very cordial relationship between the Society and Dvořák, and invitations to visit London came every two years or so. Here is the Czech musician's reply to the first of these:

My dear friend M. Berger,

Any time you call on me I hear your voice. Accepted. . . . But about the works to be performed we have to come to a decision. I have *two* quite *new* orchestral works (not yet played anywhere) but I know it you like that kind of music from my pen. They are: symphonic Poems 'The Wild Duck' [*sic*] and the other one, I cannot translate into english. Two novelties to be given *at once* in a concert is—often my experience not always of great advantage; therefore I would propose to give one of my older symp. poems perhaps The Waterman or Mittagshexe and the new one. Beside this I am willing to conduct a *ouverture* of the three you know—but by no means—one of my Symfonies.

It would be very pretty if M. Hofmann the first violin of our Bohemian Quartett could play my Violin concerto. He played this work here in Prague in our filh. concerts and made a huge success! It was quite wonderful! If you can do that I will ask M. Hofmann who is coming tonight from Vienna, where they play. As the Boh. Quartett is just this time on a tour in England—I may hope that you could easily arrange it.

With kindly regards,
ever faithfully,

Antonín Dvořák

18 $\frac{21}{1}$ 98

For "wild duck" he should have written "wild dove", and the title he could not translate was 'Heroic Song' (later 'Hero's Song'). The Philharmonic concert was arranged for 26 May 1898, but Hofmann was not engaged. Early in May Dvořák wrote again to Berger to say he was unable to go to London, and as one of the reasons for this decision he explained that his pupils at the Conservatory were not sufficiently prepared in their work, so he felt bound to remain in Prague until the end of May. The only Dvořák item which was heard at the May concert was the "Inflammatus" from the 'Stabat Mater'. Berger tried his luck again after an interval, and once more received a ready response:

My dear friend M. Berger,

Many thanks for your kindly letter and invitation. Surely I will come to please you and it will be a great pleasure to me to see my good friends in London again. You ask for something new. I have only one *Ouverture* (till M.S.) to my new opera, and think that will be all right. Besides this I should propose one of my sinfonic poem (The Hero's song—or The Wild Dove). The first one was given with great success in Wiena under Mahler, and in Dezebr will be given for the first time in Wiena the 'Wild Dove'.

Both compositions are quite new for England, especially the Dove. I saw in the papers that Mr. Manns is about to play the Hero's song in Crystal Palace and so I think you will decide for the other one. Should you have other compositions, please let me know.

With kindly regards,

Your truly

Antonín Dvořák

Praha 18 $\frac{12}{10}$ 99

Dvořák was unaware that Mr. Henry J. Wood had conducted 'The Wild Dove' two days before he wrote this letter. Wood also succeeded in anticipating Manns by one day in performing the 'Hero's Song' at the Promenade Concert of 20 October. Dvořák wrote again in the following February saying: "As you know I never visit London without having a new work for you—but this year I am quite unable to bring something new." He had been too busy in recent months over the production of the opera which he had referred to, 'Kate and the Devil', but he said he would try to write a new work for the Philharmonic's next season. After this there is a gap in the correspondence until 5 August 1902, when Berger again wrote, saying: "How about *next* Spring or Summer. Have you, or shall you then have, anything *new*, or new for England?" Dvořák, however, during these last years was composing only operas, and consequently he had nothing to offer to London. The first performance of his cello Concerto six years earlier proved to be his last visit to England.

It is possible that Tchaikovsky's highly successful visit to London to conduct at one of the Philharmonic Society's concerts in March 1888, during Cowen's first season, may partly account for there having been only one Dvořák work, the Symphony in G, included in the Society's programmes during the years 1888-93, but since nine of his works were played during the five-year period 1894-98, one more than in the equivalent years during the previous decade, there is very little suggestion that his popularity was waning. It is clear that the Society was most keen to present novelties, and that the lean years are those in which Dvořák had none to offer or in which his suggestions were for a variety of reasons unacceptable. In all the Philharmonic Society had been able to persuade Dvořák to participate in five of their concerts, and out of the four first performances of his compositions which took place in England, the only two London ones were at Philharmonic concerts.

INSTRUMENT-MAKING IN PARIS IN 1839

BY LYNDESAY G. LANGWILL

THE study of musical instrument-making has attracted attention more and more since increasing interest has been shown in musical instruments themselves, but while stringed and keyboard instruments have naturally received priority, no comprehensive survey of wind-instrument makers has yet been published. Since 1940 I have been compiling a card-index of such makers, of all countries and all ages, and now some 3,000 brass- and wood-wind makers have been recorded, with details of specimens of their work in private and public collections.

Recently my attention was drawn to a small manual in the series known as 'Encyclopédie-Roret', written by A. E. Choron, a Director of the Paris Opéra, and by J. A. de Lafage, professor of singing and composition. It was published in Paris in 1839, and the copy in the Reid Music Library of Edinburgh University bears the signature "John Thomson, Paris 1839".

John Thomson was born at Sprouston, Roxburghshire, in 1805, became acquainted with Mendelssohn in Edinburgh in 1829 and renewed this acquaintance at Leipzig, where he studied music. Returning to Edinburgh, he became in 1839 (with Mendelssohn's recommendation) the first Reid Professor of Music in the University. He conducted the first Reid Concert in 1841, at which analytical programmes, then an innovation, were used. His untimely death occurred three months later.

So much for the former owner of this little volume in 18^{mo}, which is Vol. I of Part iii. After dealing with acoustics, musical institutions in France, the practice of music in the church and in the theatre, there follow eight chapters devoted to (1) music printing; (2) strings; (3) bowed instruments and the guitar; (4) wood-wind instruments; (5) brass; (6) the harp; (7) the pianoforte; (8) the organ. Special interest attaches to the lists of instrument-makers at the close of Chapters III to VIII inclusive. Full addresses are given, but are omitted in the following list compiled from the chapters mentioned.

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BOWED INSTRUMENTS AND GUITARS

Alderic	Henry	Obrecht
Auguier	Husson et Duchêne	Remy
Berens	Lacote	Sacquin
Bernardel	Lafleur	Salle
Chanot	Laprevotte	Savary aîné
Clément	Lejeune	Thibout
Fontaine	Levasseur	Triébert
Gamba	Louis et Cie	Tiphanon
Gand	Martin	Vinson, Henri
Grobert	Mouguenot	Vuillaume

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BOWS

Lupot	Perçoit	Tourte
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WOOD-WIND

Adler	Galander	Laurent
Belissont	Gambara aîné	Lefèvre
Blot	Gentelet	Malet (serpents)
Brod	Godfroy aîné	Savary jeune
Buffet jeune	Godfroy, F.	Triébert
Buffet	Godfroy, jeune	Turlot
Buffet-Auger	Guerre	Widemann
Cuvillier fils	Jullien	Winnen
Forveille (serpents)		

There follows a list of reed-makers for oboe, bassoon and clarinet.

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BRASS

Alexandre	Guichard	Michaud, Firmin
Baillet	Halary, Antoine	Paridaens, Désiré
Bartsch	Jahn	Périnet, François
Courtois, neveu aîné	(de) Labbaye	Raoux
Courtois	Legoupy	Rodel
Dujariez	Louis et Cie	Rosemberg

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HARPS

Beckers (& pianos)	Chaillot	Érard (and pianos)
Beckers, G.	Domeug (<i>sic</i>)	Pfeiffer (& pianos)
(& pianos)	Domemy?(& pianos)	

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PIANOFORTES

Arnould	Herz, Henri	Pleyel
Beck	Klusman	Raoult
Bernhart	Montal	Richter
Blanchet et Roller	Pape	Souffleto et Cie
Budinger	Petzold	Systermann
Caillot et Cie	Pfeiffel	Thomas

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ORGANS

Abbey, John	Cavaillé-Coll	Érard
Callinet	Dallery	Wagner

Finally, it may be of interest to record the prices quoted for the following in 1839 in Paris:

Ebony Flute, 4 keys and silver mounts, 120 frs., each extra key, 10 frs., and rollers, 15 frs. extra.

Ebony Flageolet, 6 keys and silver mounts, 50 or 60 frs. In ebony, without keys and with ivory mounts, 5 to 10 frs.

Boxwood Oboe with up to 12 keys (down to c' only), 120 frs.

Bassoons, stained maplewood, 10 brass keys and crook, 120 frs.

Clarinets, boxwood, 13 or 14 brass keys, 120 to 150 frs.

The paragraph on the serpent gives amusing evidence of the author's utter contempt for the instrument:

Le Serpent est un instrument si méprisable à tous égards que nous ne donnons ici quelques lignes sur la manière de le fabriquer, que pour l'acquit de notre conscience, et afin que l'on ne nous reproche pas d'avoir laissé ce chapitre incomplet.

After describing the process of manufacture, he adds:

On y a mis deux clefs pour le rendre moins faux: on en a changé la forme en la rapprochant de celle de l'ophicléide, tout cela n'a servi à rien, le serpent est si mauvais par lui-même, qu'il faut que les musiciens le rejettent absolument de la classe des instruments à vent et le relèguent dans les pays barbares . . . maintenant qu'on a l'ophicléide, toutes les musiques régimentales ont banni le serpent et ont eu raison . . . Au reste, l'on peut espérer que . . . le peu de serpents que l'on entendra encore quelquefois, ne servira plus qu'aux enfants qui s'en amuseront pour contrefaire le cri des ânes. On trouve à Paris des gens assez stupides pour payer jusqu'à 120 francs ce prétendu instrument dans lequel il n'entre pas pour 20 francs de fournitures et qu'un charpentier ou un charron pourraient sans peine confectionner dans leur moments de loisir.

HORNS with tuning-slide and nine crooks, 150 to 180 frs.
 with 3 crooks for military use, 100 frs.
 with valves and in a case, 240 frs.

TROMPETTE D'HARMONIE AVEC SES TONS, 50 to 60 frs.
 Keyed trumpets are also stated to be made.

TROMBONES (TENOR), 70 to 80 frs.

CORNET-À-PISTONS, 2 pistons, shanks and case, 120 frs.
 3 pistons, do do 140 frs.

OPHICLÉIDE (TENOR), 9 keys, 120 to 140 frs.

HARPS (single action) 38 strings 550 frs
 40 strings 600 frs
 42 string 700 frs
 43 strings 800 frs
 44 strings 900 frs

do. (double action), 42 strings 1100 frs
 43 strings 1300 frs
 44 strings 1500 frs

PIANOFORTES, Square, Upright or Vertical,

6 octaves 2 strings 650 to 800 frs
 6½ octaves do 700 to 850 frs
 6 octaves 3 strings 800 to 900 frs
 6½ octaves do 900 to 1000 frs

GRAND

6½ octaves 2 strings 1200 to 1500 frs
 do 3 strings 1400 to 1800 frs

A curious sidelight is afforded by a note which states that the high cost of pianofortes and the need to obtain an instrument at short notice has given rise to a trade in hiring. An old pianoforte of 5 octaves was hired at 5 to 6 frs. a month; 5½ octaves, 6 to 7 frs; 6 octaves and 2 strings, 12 to 18 frs., and if 3 strings, 18 to 30 frs.

ORGANS, 3000 to 25,000 francs, exclusive of decoration, was quoted by M. John Abbey, rue Saint-Denis 19, and though the stops were not numerous, they were all of great perfection and his organs could replace much larger and more expensive instruments.

RECENT RESEARCH ON LUTE MUSIC

BY FREDERICK W. STERNFELD

THE recent meeting of the International Congress on Lute Music serves to remind us once again of the energy and resourcefulness with which French musicologists approach the study of the literature of music surviving from the sixteenth and seventeenth centuries. It is a study of international scope, in which English research plays an important part, as one may well expect, in view of the glorious position of English music in the period. The Congress, or "Colloque", was organized by the Centre National de la Recherche Scientifique (abbreviated as C.N.R.S.) and directed by M. Jean Jacquot.¹

To put into proper perspective the scope of the project which C.N.R.S. initiated at the Congress one must look back to the state of things before the first world war. The 'Zeitschrift der Internationalen Musikgesellschaft' had then published a communication from the "Commission for Research on Lute Music", summarizing the tasks that awaited the collaboration of scholars in the field. This pioneering piece, written in French, opened the Society's annual volume for 1912-13 (Vol. XIV, pp. 1-8), but the 1914-18 war saw the demise of both the Society and its admirable project. In 1919 there appeared the second volume of Johannes Wolf's 'Handbuch der Notationskunde' (2 vols., Leipzig, 1913-19), of which Chapter II, in itself 120 pages long, was devoted entirely to lute tablatures. This valuable work, unhappily out of print, still remains the most complete exposition on the subject, despite its need to be brought up-to-date. A *resumé* of the research published since Wolf's 'Handbuch' can be gleaned from two works which, with their bibliographies, summarize our present state of knowledge. The fifth Edition of Grove's Dictionary (London, 1954) contains articles by Col. M. W. Prynne on "Lute" and "Lute Music" and a further article on "Tablature" by Thurston Dart. A more recent summary will appear shortly in the German encyclopedia, 'Die Musik in Geschichte und Gegenwart', entitled "Laute", by Wolfgang Bötticher of the University of Göttingen. These summaries are useful in pointing to solid achievements, such as E. H. Fellowes's 'English School of Lutenist Song Writers'. At the same time one is only

¹ See 'Music & Letters', XXXVII (1956), pp. 197-99, and XXXVIII (1957), pp. 287-88.

too well aware that even English textbooks of the so-called golden age are not yet available to the growing number of present-day students. Among others, modern scholarly reprints of such works as Adrien Le Roy's 'Brief and easy instruction to learn the tablature' (London, 1568) and Thomas Robinson's 'School of Music: wherein is taught the . . . true fingering of the lute' (London, 1603) would be invaluable.

In consideration of these and other wants the International Congress on Lute Music was convened in Paris last September. Over twenty papers were read (and will be published by the C.N.R.S.), and six recitals of lute music were given. These recitals not only offered a variety of repertoires, they also elicited some healthy discussion on playing techniques. For instance, should lute-strings be struck with the finger-nail to produce a more ringing sound? This suggestion was ill received by some who pointed out that the treatises of the sixteenth and seventeenth centuries explicitly prohibit this practice. In that case, would the antiquarians explain how they justified nylon strings in place of gut? There was no lack of lively controversy on this as on other points.

The papers themselves offered excitement too. Geneviève Thibault spoke on 'Une tablature italienne manuscrite des premières années du XVI^e siècle'. Behind this modest title loomed the discovery of what may well prove to be the earliest manuscript lute tablature in existence, dating from the same decade as Petrucci's first printed tablatures of 1507-8 and antedating the Capirola lute manuscript of c. 1517. The precious manuscript, part of the Bibliothèque G. Thibault, was available for inspection to participants in the Congress. Another discovery was the English lute manuscript of Elizabeth Burwell, c. 1665, described by Thurston Dart and to be edited by him for the Journal of the Galpin Society.

The research of continental scholars often tended to throw light on English musical life. Fritz Noske (Amsterdam) offered some detailed comparisons between variants of the famous song 'Wilhelmus van Nassouwe' and showed that the version preserved in the Dallis Lute Book of Trinity College, Dublin, is especially close to Valerius's version of 1626—the Dutch national anthem. Another instance of the English distribution of Netherlandish music discussed by Mr. Noske was Sweelinck's 'Volte', which appears in Lord Herbert of Cherbury's Lute Book.² Wolfgang Bötticher (Göttingen) drew attention to the English publications of the works of Lassus,

² Concerning the Dallis and Cherbury Lute Books see 'Music & Letters', XI (1930), pp. 71-77, and XXXVIII (1957), pp. 136-48.

among which the second English edition of Le Roy's *Lute Instruction Book* (London, 1574) is of particular importance. The two London translations of 1568 and 1574 have important bibliographical significance, since the French original is lost and its precise date remains a matter of speculation. The consensus of opinion emerging from the discussion was in favour of accepting the date of 1567 as most likely for the lost French edition, in accordance with F. Lesure's and G. Thibault's '*Bibliographie . . . d'Adrien Le Roy*' (Paris, 1955). The English editions of Le Roy represent the first lute music printed in England. The books seem to have enjoyed a wide circulation for, unlike less popular sources, there seemed to be no need to duplicate them in manuscript lute books. As Mrs. Diana Poulton pointed out in her paper on '*Technique du jeu du luth en Angleterre et en France*', Le Roy's was the classical work which probably established the basis for a technique in France as well as England until the end of the sixteenth century. Certainly Le Roy's 25 rules of how to play on the lute appear in the translation of 1568, again in that of 1574 and again in 1596 in William Barley's '*A new book of tablature, showing how to play the lute . . .*'³

The thorny problem of transcription was a popular subject for papers: whether or not the modern editor should provide a text identical with the original, except for the use of modern clefs; or whether he should re-bar the music in order to clarify its structure. The latter view, of which the late Otto Gombosi is the best-known exponent, was argued forcibly by Lawrence H. Moe, at least in regard to dance music. Many participants, however, felt that the interpretative task should not be confused with that of the editor. The first duty of the scholar, it was argued, was to provide an unimpeachable text from which, subsequently, more than one modern interpretation could be derived.

Discussions such as these had a tendency to carry over into another part of the Congress which was even then endeavouring to work out a programme for the future in regard to publication of lute music. French editors pleaded for transcription with tablature, pointing with pride to Gombosi's edition of the *Capirola Lute Book* (Paris, 1955) and Abbé Richard de Morcourt's edition of Guillaume Morlaye's '*Psaumes de Pierre Certon réduits pour chant et luth: 1554*' (Paris, 1957), finished just in time for the Congress. It was argued that the tablature was an invaluable aid to the scholar, who

³ See A. W. Pollard and G. R. Redgrave, '*A Short-Title Catalogue of Books Printed in England . . . 1475-1640*' (London, 1926), Nos. 15486, 15847, 1433. In the case of No. 15487 the '*Short-Title Catalogue*' lists copies in the British Museum and the Bodleian, to which that in the Bibliothèque Nationale should be added.

could check the accuracy of the transcription in modern clefs, and a more convenient notation for the performer, since it indicated the fingering to be used. English editors, on the other hand, counselled prudence in regard to production costs and pointed out that a printed page would accommodate almost twice as much music if the tablature were omitted. (It will be remembered that Fellowes, in 'The English School of Lutenist Song-Writers', included the tablature in the first series but omitted it in the second. 'Musica Britannica', too, offers modern transcriptions only.) The discussion was frank in its appraisal of costs, sales and other matters, but no final decision was reached, since it was clear that both costs and potential subsidies for such publications differed from country to country.

Mr. David Lumsden's paper concerning an international catalogue of sources of lute music had another bearing on future research. Mr. Lumsden had, in 1955, written a monograph on 'The Sources of English Lute Music (1540-1620)' in the form of a doctoral dissertation.⁴ In it he provided an index of sources as well as a thematic catalogue. The value of the latter is considerable, since a piece of music may carry no heading in one source, bear a title in another and yet a different title in a third. The advantages of a similar *international* index with a thematic catalogue of all existing sources are obvious, but so are, unfortunately, the labours of compiling it. The consensus of opinion in the discussion seemed to be that for the time being quicker results could be obtained by providing a survey of sources in chronological order and arranging for preparatory surveys by country. These sources would be indexed in two ways: bibliographically, with a list of contents, and thematically. Where a piece might appear in more than one source, the incipit of the earliest source would be reproduced and later occurrences would receive cross-references. Tentative proposals for the precise methods of bibliographical and thematic descriptions have been circulated since the Congress, and various scholars, resident in different countries, have expressed their willingness to act as liaison officers. (Full information may be obtained from M. Jean Jacquot, 129 Boulevard Masséna, Paris XIII.) Above all, the C.N.R.S. has expressed its willingness to support the project. Several scholars are already at work on regional surveys and editorial plans are under way to provide modern reprints of important individual authors, such as Adrien Le Roy, Albert de Rippe, Thomas Mace.

⁴ Cf. also Mr. Lumsden's paper on the same topic in 'Proceedings of the Royal Musical Association', Vol. 83 (1956-57, pp. 1-13).

SCHUBERT'S SONG WORKSHOP

By E. G. PORTER

It is interesting to note how slowly, comparatively speaking, Schubert came to song-writing. We do not know what experiments he made before 1810, but from then on the Deutsch Schubert Catalogue gives us what is probably an almost full list of his output in the early years.

Thus we have from the age of thirteen:

- | | | |
|--------|------------|--|
| 1810 : | 2 numbers— | a pianoforte duet and a quartet fragment. |
| 1811 : | 8 ,, | in which 4 are songs—'Hagars Klage', 'Des Mädchens Klage', 'Eine Leichenphantasie', 'Der Vatermörder'. |
| 1812 : | 27 ,, | only 2 songs—'Klaglied' and 'Der Jüngling am Bache'. |
| 1813 : | 54 ,, | with 6 songs, and a good many partsongs (words by Schiller). |
| 1814 : | 35 ,, | with 25 songs. |

Thus we have 37 songs¹ in 126 works, while in the whole output of 996 numbers there are over 600 songs or nearly two-thirds, as compared with less than one-third.

With chamber music at home and orchestral and choral work at the Seminary, there is no doubt that the young Schubert was first led into these realms and only took up song-writing tentatively, later becoming engrossed in the work, so that in 1815 he produced 150 songs. His early participation in orchestral works and masses, with their extended forms and varied harmonies, and the production of Italian arias under Salieri, was not a good school for a budding song composer at the beginning of the nineteenth century when the only popular form was strophic, with square-cut form and very simple harmonies. A poem has to be carefully selected for this style of composition, especially with regard to phrasing, for if the line (or couplet) is not a complete statement in itself the musical phrasing will distort that of some of the verses. Also, in such a setting there is no opportunity for "illustration" in the accompaniment, for what would serve admirably for one stanza might be contradictory in another.

Schubert saw these problems at the outset, and this is one reason

¹ This number excludes two fragments and the exercises written for Salieri. Numerical comparison ignores the *size* of the works, but that is immaterial here, as it is a question of song against any other form of composition.

why only 10 of the first 50 songs are strophic. He could set the ballad 'Edward' in this form in his later years, but did not attempt it with 'Erlkönig' at the beginning. Not only did he feel that a long poem needed a big canvas, but he wished to bring out the varying emotions with harmonic changes and illustrate the scenic background. Although even in 1815 he set 'An Mignon' in strophic form, in 1814 he set 'Gretchen am Spinnrade' in full. We are very lucky that he did, but the fact remains that at first he had to struggle with this problem of form and had very little guidance in this vital matter from those who are frequently quoted as his artistic forerunners.

He copied the outlines of big works such as Zumsteeg's 'Hagars Klage', but this mass of recitative and aria gave him facility without real purpose, which in a song as in other forms is variety with unity: variety as opposed to monotony and unity as a strong organic continuity. That he was not indebted to them for the smaller form is seen in his first strophic song, 'Klaglied' (5).² There are five lines to a stanza set as follows: 1 and 2—two-bar phrases; 1 and 2 repeated in one-bar phrases; 3 and 4—two-bar phrases; 5—four bars; part of 5 repeated—two bars. The piano opens on a strong discord, there is a beautiful little sequence in bars 7-8, the first phrase starting on a seventh on the leading-note in the minor, and the next on the flattened leading-note leading to the relative major, and the voice has an appoggiatura on D in bars 10 and 12 against a G \flat in the bass. Contrast this with such songs as Reichardt's 'Schäfers Klaglied', which consists of 8 bars with simple chord accompaniment almost wholly on tonic and dominant; with Zelter's 'Der Musensohn' of two six-bar sentences in tonic-and-dominant harmony with one modulation to the dominant; or with Zumsteeg's songs, which, although more free in harmony and form, have the most simple accompaniments.

Zumsteeg's 'Des Mädchens Klage' is in strophic form although the stanzas are set in pairs and the last part breaks away from a four-bar rhythm. The melody is simple but strong with full-bar notes below triplets, and apart from some dominant sevenths there are only two discords. Schubert felt the need for colour and contrast and made a six-page song of the poem (2) with four changes of tempo and a *Rec. in tempo* section; but we know this did not satisfy him, for he later produced two other settings in strophic form. A similar fate befell 'Der Jüngling am Bache' (6), and it says

² The figures in brackets give the number of the *song*, not the Deutsch Catalogue number, which includes all works.

much for the lad's enthusiasm that he should have tackled such a difficult poet as Schiller and finally achieved two such masterpieces.

An analysis of one or two of the earlier songs will throw a clearer light on one difficulty that had to be surmounted. 'Lied aus der Ferne' (21) consists of 6-line stanzas, the first and fourth of which read as 4 + 2 lines while the second and third read as 5 + 1. Schubert therefore starts off with 8 + 4 bars thus—a, b, c, d : e, f, but as this will not fit the grammatical structure of the next two stanzas (which might have been written in 10-2 bars), he adds to a, b, c, d with c, uses e for the last line, which is repeated on f, producing a, b, c, d, c : e, f. Then stanza 4 is the same as the first.

In 'Erinnerungen' (16) the same problem occurs. The lines are alternate five and two feet, and are set to 3- and 2-bar phrases. But in stanza 4 Matthiesson again alters his phrasing to run over the end of the line, thus:

Am Hüttchen dort bekränzt' ich dir, umflossen
Von Abendglut.

Here Schubert resorts to recitative in order to keep to the verbal phrasing and reverts in the last stanza to his opening melody.

'Lied der Liebe' (23) has similar recitative treatment in the fifth stanza for the same reason, while the sixth is the same as the first four except that a D is flattened on the word *sterben*, showing how attentive Schubert was to small details. He inserts a recitative in 'Der Geistertanz' (28), although the verbal structure does not make this necessary, so that it is there for the sake of contrast, and the same is true of 'Der Abend' (22).

These examples allow us to draw three important conclusions. First, Schubert even at this early age, paid great attention to the words both in phrasing and accentuation; secondly, he managed to get the songs in a sort of ternary form, which is to be found very often throughout the whole of the songs; thirdly, a short recitative in the middle of a song gives contrast and dramatic intensity, or an alternation between demand and response.

Such contrast was, however, gradually eliminated as too violent. There are 53 songs containing passages marked *Recit.* Of these 28 are in the first hundred (up to April 1815), eleven in the next hundred (to April 1816), and by 1822 they had practically disappeared. It is rather curious that Schubert did not always mark these passages as such. In Mayrhofer's 'Einsamkeit' only one of the demands to each section is marked *Recit.* In 'Adelwold und Emma' one passage is marked *Beinahe rec.*, another *Taktlos* and another *Declamirt*. Indeed one feels that he used the word more for himself than for the singer

and, after the first few songs on traditional lines, inserted it at the dictate of a subconscious reservation that such passages were not quite satisfactory. He had come to grips with the problem but had not solved it. Several early songs, especially by Schiller, contained unsatisfactory recitatives and were perfected later in strophic form; but this did not solve the problem, it threw it overboard. Schubert still clung to the idea of declamation in the body of the song (when called for by circumstance) and gradually evolved a method of making it an integral part of the work.

He had done this quite early in one instance. In 'Gretchen am Spinnrade' (30) the phrase "sein Händedruck, und ach, sein Kuss" has broken away from the melodic line but is held in the body of the song by the accompaniment. But this was a special case where the piano part could maintain its continuous individuality with the strongest justification. This was not so in 'Amalia' (written eight months later). Here there is no illustrative background, so that the exclamation of "Seine Küsse", although as strongly expressed, is not connected organically with the previous passage, which indeed ends on a full close and is followed by *recit.*

It was this organic connection that Schubert strove for, and when he felt he had achieved it the sign *recit.* was omitted. Thus in the first setting of 'Nur wer die Sehnsucht kennt' the phrase "Es schwindelt mir" (in the middle of the song) is marked *recit.*, but in the other five settings, although it is still declaimed, there is no such sign, for it seems to arise naturally in the context.

This treatment of a middle section is of frequent occurrence, although it became so finely developed that it maintained the emotional thread of the song. It is found in 'Eifersucht und Stolz', 'Lachen und Weinen', 'Schäfers Klagelied' and many others. That in 'Am Feierabend' may be compared with the Gretchen and Amalia songs mentioned above, although it ends on a note of dejection, for the miller's daughter wishes good night to *all* and does not single out the apprentice for special favour. Therefore Schubert frames this as a sort of interjection and tenderly lengthens "allen" over a sighing cadence. Unlike 'Gretchen' it contrasts with the rest of the song, but, unlike 'Amalia', is an integral part of it. It also exemplifies the fact that Schubert sometimes concluded a work in this style and then repeated the first section to give the song ternary form (e.g. 'Am Bach im Frühling' and 'Der Sieg').

The use of recitative may on occasion be powerful and effective, as we find in 'Prometheus', or highly delightful as a means of contrast, as in 'An die Leyer' and 'Erwartung', but these are far removed from

the early style, for the touch of genius has woven them into the very fabric of the song. In fact in some cases they are the whole of the song, as in 'Der Doppelgänger' and 'Der Leiermann', where both vocal and piano parts are utterly meaningless apart from their texts. It is true that Schubert wrote a song wholly in recitative even in 1814: 'Trost, an Elisa' (15) is 25 bars long. There are five changes of time-signature and the words are finely accentuated in dramatic and pathetic style. The piano part alternates between full chords and melodic phrases but has no basic form, and thus produces a sense of incompleteness, for without form a work cannot be said to come to a conclusion—it merely stops. Contrast this with the songs mentioned above, or with 'Dass sie hier gewesen', with its very free vocal line and a piano part of alternate chords and fragmentary phrases, and we perceive the wonderful revolution that Schubert had achieved in freedom of expression within the firm bonds of a fundamental unity. In the early years he could produce such a wonderful "background" accompaniment of an objective nature in 'Gretchen' and 'Erlkönig' that it could carry diverse emotion in itself and support cantilena and declamatory passages, but without this objectivity he was unable to produce a form both significant and cohesive, yet pliable enough to bear strong temperamental changes. When dealing with pure emotion he found that the poet had a great advantage over the musician in that he could make a sudden, even violent change of expression without departing from his metrical framework, for his medium is connotative as well as subjective. The musical equivalents of such changes are alteration of tempo, key, phrasing or time, and any of these may upset the emotional rhythm and unity of the work.

The fusion of these elements was Schubert's objective. He attained it triumphantly in 1815 with 'Rastlose Liebe' and in the following year with 'An Schwager Kronos', but there are other early works almost unknown. 'Als ich sie erröten sah' surges along almost breathlessly, for although the accompaniment is simple its modulations combine with the varied phrasing of the vocal line, with its occasional sequences, to produce a work of real beauty. Thus in the longer songs the integration quickly developed and such introspective works as 'Leiden der Trennung' and 'Fahrt zum Hades' were produced with what seems to be effortless ease, while among the shorter ones there are such perfect examples of strophic form as 'Die Gestirne' and 'Winterlied'; and to these almost unknown examples the reader may add a long list of the well-known and discover many, many more in the complete edition of the songs.

THE SECOND FOUNTAINS FRAGMENT: A POSTSCRIPT

BY DENIS STEVENS

CONNOISSEURS of early English music will have read with both gratitude and interest the account of what is virtually a second Fountains Fragment, the first (B.M. Add. 40011 B) having been fully described in Manfred Bukofzer's 'Studies in Medieval and Renaissance Music'. The description of the Fountains Abbey manuscript, together with an uncommonly generous batch of facsimiles and musical examples, appeared in the January 1958 issue of 'Music & Letters', and this brief postscript is offered as an amplification of the pioneer work achieved by my revered former teacher Dr. H. K. Andrews and my friend and colleague Thurston Dart.

In the course of confirming their suggestion that the manuscript contains music of the Cistercian rite, I hope to show also that the manuscript had two different and distinct periods of use; that there were two scribes; that the order of the four folios can be restored with a reasonable degree of certainty; and that another English manuscript (on the basis of a concordance with this one) can be identified as Cistercian in origin.

The point of departure might well be the description of items III ('Gloria Patri'), V ('Constantes estote') and VII ('Constantes estote'). Although III is a single part only, it should be noted (a) that it is written in red, like the middle voices of V, IX and XI (also VII, though its rubricundity, apparent in Plate II, is not mentioned by the authors in their section on 'The Notation', p. 8); (b) that it is written on the middle stave of three, the text being placed not immediately beneath the notes but beneath the blank lowest stave; (c) that it was probably intended to be read mensurally; (d) that its first phrase (as the authors point out on p. 5) is almost identical with that of the *cantus firmus* in items V and VII.

Now there is only one liturgical category for a 'Gloria Patri' that shares the same melody with a polyphonic setting, and that is the last-but-one section of a responsory. This section might be sung in polyphony, if that were the style of the responsory *incipit* and the verse, or in plainsong if the entire performance were monophonic. But the main point is purely one of method in plainsong composition: the 'Gloria Patri' of a responsory is always founded upon

the melodic material of the verse. When the plainsong becomes mensuralized as a *cantus firmus*, both verse and 'Gloria Patri' retain their usual similarity. Thus items V and VII are not antiphons¹ but verses belonging to the responsory 'O Judea et Jerusalem', which was performed in the following manner (*italics show the passages usually sung in polyphony*):

R. *O Judea et Jerusalem noli timere: cras egrediemini et Dominus erit vobiscum.*

V. *Constantes estote, videbitis auxilium Domini super vos.*

Cras egrediemini et Dominus erit vobiscum.

Gloria Patri et Filio et Spiritui Sancto.

Et Dominus erit vobiscum.

This responsory was sung at first Vespers of the Vigil of the Nativity and has often been set for two or three voices.²

Further points concerning this responsory will be discussed at a later stage. Having decided upon its true liturgical form, it now remains to be seen whether any other items in the second Fountains fragment belong to the same category. There are, for instance, items IX and XI, 'Spiritus Domini' and 'Gloria Patri', which again share the same plainsong, the same red notation for the middle voice and (like items III, V and VII) the same place at the bottom of each folio. In fact we have here another verse and 'Gloria Patri' of a responsory, not an introit.

There is indeed a Sarum introit for Whitsunday Mass beginning "Spiritus Domini", but it is different in both text and melody from the Fountains version.³ Yet there is no responsory verse corresponding to the Fountains text in early antiphoners for diocesan use. We are plainly dealing here with a monastic use, in which the feast of Pentecost included no less than twelve responsories at Matins. However, the verse in question is lacking in the Benedictine sources likewise, although these twelve responsories

¹ There is, of course, an antiphon 'Constantes estote' (Feria VI Hebdom. III Adventus) to the psalm 'Miserere', sung at Lauds, but its music is quite different from the Fountains *cantus firmus*. Compare Plate I of the Plainsong and Medieval Music Society's 'Antiphonale Sarisburiense' with Plates I and II of the article.

² Compare Léonin's setting (transcribed on p. 1 of the music section in William Waite's 'The Rhythm of Twelfth-Century Polyphony') which lacks the 'Gloria Patri', since it was not usual to sing this polyphonically in the early middle ages; also the anonymous 'Constantes estote' with 'Gloria Patri' in Engelberg MS 314 (and elsewhere in Oxford, London and Innsbruck); and the troped form 'Consona constantes vocibus', probably from Worcester, and now in Oxford, Bodleian Library, Mus.c.60.

³ The Sarum text is "Spiritus Domini replevit orbem terrarum alleluia et hoc quod continet omnia scienciam habet vocis alleluia alleluia alleluia". Text and music may be seen on Plate M of the P.M.M.S. 'Graduale Sarisburiense'.

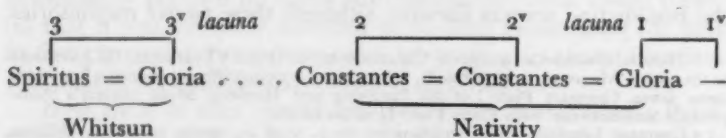
are present, some even beginning in the same way, only to deviate afterwards.

In order to track down the elusive text and melody, it is necessary to turn to a Cistercian antiphoner⁴, where we find them as the twelfth responsory at Matins (third Nocturn) on Whitsunday. The full text is as follows:

- R. *Apparuerunt apostolis dispertitae linguae tamquam ignis.*
Seditque supra singulos eorum Spiritus Sanctus. Alleluia.
V. *Spiritus Domini replevit totam domum ubi erant sedentes apostoli.*
Seditque supra singulos eorum Spiritus Sanctus. Alleluia.
Gloria Patri et Filio et Spiritui Sancto. Alleluia.

As in the previous instance, the typical responsory form is present, the first section being progressively shortened on each repetition. The melody, as it occurs in the Cistercian antiphoner, corresponds note for note to the bass line of the musical example on p. 7 of the article by Andrews and Dart. It agrees also in pitch. As a sequel to the foregoing, it may be mentioned that the responsory 'Apparuerunt apostolis' does occur in diocesan plainsong sources, but with the verse "Loquebantur variis linguis"⁵ instead of "Spiritus Domini".

We have, nevertheless, substantial fragments of two polyphonic responsories, or rather of their verses and 'Gloria Patri' settings. The polyphonic *incipit* of the responsory proper is unfortunately missing in both works, but this fact is of assistance in postulating the original sequence of the four folios, whose lowest quarter is in every case given over to a responsory section or else left blank. A more careful inventory reveals that four three-part settings have been preserved, one middle part, and three blank sets of staves almost certainly intended for further settings in the same style. Arranging the folios in the most logical sequence, we have:



Folio 1^v continues to 4 and 4^v in order to complete the Easter sequence 'Victimae paschali laudes' and begin the Christmas

⁴ For example B.M., K.9.c.3 (Paris, 1737).

⁵ 'Factus est repente' in the York Usex (communication from Mr. Jeremy Noble).

sequence 'Christus messis nunc madescit', the lowest quarter of these three pages being blank.

Two interesting points emerge from this suggested collation. First, it appears that the pieces were not copied in their correct liturgical order. Any attempt to reconstruct the crime with the aid of two marked-up bifolia will prove that if another order is chosen (to persuade Whitsun to follow Christmas) the sequences in the staves above do exactly the opposite. In any case, it is rare even for monophonic sequentiaries to follow any recognized order, so that the rarer polyphonic sequentiary such as this Fountains manuscript breaks no known rules in presenting its material as it comes. The second and even more significant point is the obvious lacuna between 2^v and 1 (the 'Ave mater' which does not end, followed by ". . . hic quomodo seduxerat", which equally clearly does not begin) counterbalanced by the fact that the verse and 'Gloria Patri' at the foot of these pages share the same plainsong and belong to the same feast.

The one explanation for this strange state of affairs is the twofold nature of the manuscript. Begun as a polyphonic sequentiary, it was largely the work of a scribe copying music from earlier sources, and he left the lowest group of three staves blank on each page, in order to accommodate shorter pieces such as the verses which fit easily into one line. Later, possibly by a decade or two, came another scribe (perhaps this time a composer rather than a copyist), and he added to an already damaged manuscript various settings of responsories for use at feasts ranked as principal doubles. Indeed, when he wrote his two settings of 'Constantes estote' there was already a page missing between the present 2^v and 1, but he continued regardless, following his usual routine of writing the red notation first and adding the two outside lines in black notation when the red ink had dried. Perhaps he omitted to pass beneath the image of St. Christopher in the presbytery, and thus met with sudden death in his quest for a fresh supply of black ink. Whatever the reason, he did not finish the projected polyphonic 'Gloria Patri', nor did he fill up the blanks on the remaining consecutive pages.

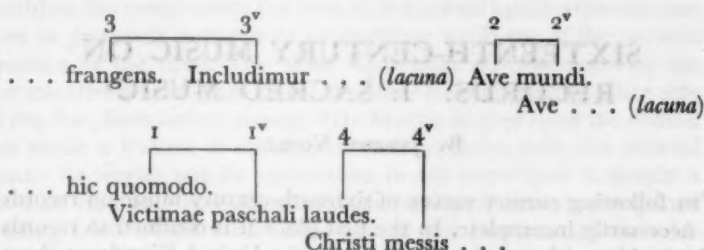
A glance at the three plates will show that the hand of this second and later scribe is quite distinct from that of his predecessor. The notation is more neatly and carefully written, the almost obsolete *semibrevis maior* is not used, but red ink—here of no mensural significance, but as great a sin against Cistercian austerity as Huby's tower—is most decidedly used, in contrast to the notation above. Why did he write or compose two settings of 'Constantes estote',

one on each side of the same leaf? The answer is that a choice of pitch was needed, so that the plainsong line of the polyphony might agree with the monophonic parts sung by the choir: the first setting (Plate I)⁶ is ideal for bass-baritones, while the second (Plate II) best suits the tenor register. The missing folio between the present 3^v and 2 would probably have contained the responsory *incipit* 'O Judea et Jerusalem' in two similarly matching settings: the *verso* offering the plainsong in its bass range and the *recto* in its tenor range. Thus, by turning over two folios at a time, the tenor setting would have been linked with that on 2^v, and similarly the bass version of both responsory and verse would be available on open and facing pages if needed.

Turning now to the compositions occupying the upper parts of these folios, it is clear that we are dealing with a polyphonic sequentiary, or more properly a troper.⁷ Its contents, as we have seen, bear no liturgical relation to the later responsories. Thus item VI, although it appears on the same page as the Christmas responsory verse, is not a Christmas sequence, but simply a Marian one. So too is 'Ave mundi rosa', and though the presence of two Marian sequences in one set of fragments cannot fairly determine its liturgical source, it is worthy of note that all Cistercian houses were dedicated to the Virgin Mary. There may nevertheless be a shred of additional evidence here for Cistercian origin, in view of the identification of 'Spiritus Domini' as a verse peculiar to the Cistercian rite. Another case of assimilation may be noted in connection with item VIII, described by Andrews and Dart as a Whitsuntide sequence. True, it appears on the same page as the Whitsuntide verse 'Spiritus Domini', but there is no connection between the texts. Nor has 'Frangens evanuit' (probably the end of a seven-line verse) any valid connection with Whitsunday; indeed it shares with 'Includimur'—which begins on the *verso*—the characteristic of not belonging to any identifiable feast or occasion. In the following diagram showing the order of the sequences, a capital letter denotes a beginning and a full stop an end; dots denote a text defective either at the beginning or end.

⁶ The pitch of the plainsong agrees with that of the Cistercian antiphoner.

⁷ Tropers containing part-music are found in England from the middle of the eleventh century, when the Winchester troper was compiled. Towards the end of the thirteenth century St. Paul's Cathedral possessed six volumes of this kind. Extant fragments of tropers almost contemporary with the Fountains museum manuscript may be found at Oxford (Bodleian Library: Bodley 384, Lat. liturg. d. 20, Mus.c.60, Arch. Selden B 14) and Cambridge (University Library FF. VI. 16, Gonville and Caius 334). A more detailed study of these and other sources is in preparation by the present writer.



The sequence 'Includimur', which occurs also at Cambridge, Gonville and Caius 334 (complete), was discussed in one of Bukofzer's earliest articles on English medieval music⁸, and he thought sufficiently highly of the music to print the first double versicle. His reference to it as representing the very end of a long tradition of conductus writing is substantiated by the other compositions in the second Fountains fragment, which share a markedly homophonic style and with it a type of notation and layout long associated with the conductus.⁹ It is even possible that the Cambridge flyleaves were also part of a Cistercian book, since the text 'Includimur' is extremely rare and may well have been, like 'Spiritus Domini', Cistercian property.

It is well known that Cistercians attempted to set off the austerity of their architecture by the comparative luxury of harmonized music. As early as 1150 they were warned not to sing falsetto, while in 1217 the abbots of Neath and Flaxley were directed to tighten discipline at Dore and Tintern, where singing in three or four parts was practised. At about the time when the Fountains museum manuscript was written down, a general chapter meeting at Cîteaux condemned such absurd novelties as syncopation and hockets.¹⁰ The brethren of Fountains Abbey, to judge by what remains of their music, combined a desire for vocal ornament with a respect for the old conductus tradition, and a liking for what was new in English discant with all that was old and venerable in the long history of harmonized liturgical music.

⁸ 'Music & Letters', Vol. XVI (1935), p. 77. See also the same author's 'Geschichte des englischen Diskants und des Fauxbourdons nach den theoretischen Quellen', p. 119.

⁹ Ellinwood, in his classical article on 'The Conductus' ('Musical Quarterly', Vol. XXVII [1941] p. 187) lists 'Includimur' with four Worcester pieces and the St. Magnus Hymn as typical conducti in English discant style.

¹⁰ Archdale A. King, 'Liturgies of the Religious Orders', pp. 95, 96.

SIXTEENTH-CENTURY MUSIC ON RECORDS. I: SACRED MUSIC¹

By JEREMY NOBLE

THE following cursory survey of sixteenth-century music on records is necessarily incomplete. In the first place it is confined to records obtainable, with a few exceptions, in the United Kingdom; those which are available only in foreign catalogues are marked with an asterisk (*). In the second place it leaves out of account all the many recordings issued on 78 r.p.m. discs, mainly because their inclusion would have made this survey unduly complicated. In the third place the most important contribution a musicological surveyor could possibly make is lacking—namely a list of the principal fields as yet untouched by the gramophone companies. However, sins of commission probably make more interesting reading than those of omission, and so I have confined myself for the time being to listing the former—and where possible indicating the rare records that can be wholeheartedly recommended.

JOSQUIN.—Any account of sixteenth-century music must begin with Josquin des Prez, and a survey of gramophone records is no exception to the rule, even though it forms a singularly inauspicious start. The four-voiced sequence 'Ave Maria . . . virgo serena' is sung by the Ensemble Vocal de Paris, conducted by André Jouve, on a Ducretet-Thomson record (MEL 94007) which is otherwise given over to secular pieces of the following generation. The performance is adequate and quite lively, but it catches little of the limpid purity of the music. The charge of arbitrary and unmusical changes of dynamics and tempo could be laid at its door, but compared with other performances we shall have to consider this is a very mild offender. Not so 'Miserere mei Deus', as done by the Chanteurs de Saint-Eustache under R.P. Émile Martin on Argo RG 90. This sublime work, written for Ercole I of Ferrara and containing some of Josquin's most emotionally expressive music, is treated (with the best possible intentions, I am sure) barbarously. The non-committal black-and-white of a "clean text" edition of early music seems to tempt conductors to the projection of their fantasies with almost as much power as the ink-blots of a Rohrschach test; certainly Père Martin indulges in licences, such as halving and

¹ Secular music of the 16th century will be dealt with by Mr. Noble in a later issue.

doubling the tempo every few bars, that have no justification whatsoever in Josquin's notation or in anything we know of the musical practice of the time. The Mass 'Quo abiit dilectus tuus' by the comparatively unknown Pierre de Manchicourt, on the other side of the disc, fares better, though Père Martin in preparing the edition has made a feature of omitting necessary *musica ficta*; the tritonal theme he singles out for admiration in his sleeve-note is simply a solecism resulting from inaccurate scholarship, and the unsharpened leading-notes would surely have caused any musician in the mid-sixteenth century (when Manchicourt flourished) to raise both eyebrows. Much more satisfactory is the recording of one of Josquin's latest and finest masses, 'Pange lingua', by the Ensemble Vocal Philippe Caillard (*Erato LDE 2010). This is too business-like to be very highly commended, but it does give some idea of Josquin's genius and in the absence of other versions is very welcome. The best sung of available recordings of Josquin are those in the HMV History of Music in Sound, Vol. III, but they are too brief to be very significant. However, the motet 'Tribulatio et angustia', performed by the Schola Polyphonica, is complete.

THE ENGLISH SCHOOL.—As there is, with the exception of the Manchicourt Mass mentioned above, an almost complete lack of recordings of continental church music between Josquin and Lassus, it will be more convenient to consider English composers separately at this point. From the History of Music in Sound we cull short extracts from longer works by Fayrfax and Taverner, well sung by the Renaissance Singers and the Schola Polyphonica, but recorded with too studio-like an acoustic. Tallis too is represented in this anthology, but only by an *alternatim* hymn from which the plainsong verses have been omitted. Infinitely more important is a record (*Vanguard BG 551) containing the Lamentations and five hymns, correctly performed this time. The singers are the Deller Consort, who with one really good voice to each part achieve an incomparably more musical result than most of the larger choirs mentioned elsewhere in this survey. This is such an exceptionally desirable record that I am surprised Vanguard have not yet seen fit to issue it in this country.

Coming to music by William Byrd we find that there are two rival versions of the Masses for four and five voices, by the Fleet Street Choir (coupled on Decca LXT 2919) and by the Renaissance Singers (on Argo RG 42 and RG 75 respectively). The Decca disc has economic advantages, but musically the Renaissance Singers seem to me preferable, above all because their feeling for the

melodic line of each individual voice is much more highly developed. The absence of this linear quality is, together with the arbitrary dynamics and tempi I have referred to, the most general failing in recordings of sixteenth-century sacred music. On a third disc (Argo RG 114) the Renaissance Singers complete the set by giving us Byrd's Mass for three voices. On each of these three discs the extra space is filled with motets, which provide an additional reason for preferring these recordings if one wants Byrd to be as fully represented as possible in one's collection.

It may be useful if certain corrections to the information on the sleeves are given here—not in any carping spirit but for the sake of accuracy. RG 42:—‘Senex puerum portabat’: this is the four-part antiphon from the second part of the 1605 set of ‘Gradualia’, not the five-part alleluia verse described on the sleeve. ‘O magnum mysterium’: this is a Christmas responsory (one of Byrd’s rare responsory-settings) and it is performed here in the form ABcBA, A standing for the *prima pars* ‘O magnum mysterium’, B for the *secunda pars* ‘Beata virgo’, and c for the *versus* ‘Ave Maria’; in fact the form ABcB is the correct one, easily obtained by switching off after the repeat of ‘Beata virgo’. ‘Salve sancta parens’: this is the introit for the Nativity of the Blessed Virgin Mary, but it is here performed without its verse ‘Eructavit cor meum’. ‘Salve regina’: this antiphon has no connection with Corpus Christi, but is in the miscellaneous section of Byrd’s publication which follows immediately after the proper of that feast. RG 114:—As the sleeve-note points out, ‘Civitas sancti tui’ is the *secunda pars* of the motet ‘Ne irascaris’; it should not have been recorded separately. In spite of one or two mannerisms, such as inserting unnecessary caesuras into the music and (again the same complaint) changing the tempo arbitrarily, Michael Howard does get from his singers that feeling of line which makes all the difference between a live and a dead performance of polyphonic music.

THE VENETIAN SCHOOL.—Thanks to four Vox records (PL 8030, 8610, 8790 and 8830) the composers active in Venice and the Veneto between the middle and the end of the sixteenth century are better represented than any other comparable group, in quantity if not in quality. The first three discs are anthologies of ‘Motets of the Venetian School’, in which Giovanni Matteo Asola and Andrea Gabrieli lead the field with fourteen and eleven compositions respectively; Croce follows with five, Nasco with four (though his ‘Lamentations’ are broken up into three sections, one on each disc), and Porta with two, while Willaert, Ruffo, Ingegneri, Merulo,

Croce, Vecchi, Viadana and Giovanni Gabrieli rate one apiece. The fourth record is given over entirely to Giovanni Gabrieli. (A fifth, PL 8370, containing a mass and motets by Andrea, has now been deleted from the catalogues.) Although this selection of compositions gives a rather idiosyncratic picture of the Venetian school as a whole, with its founders, Willaert and Rore, practically ignored and a strong bias in favour of the comparatively unimportant Asola, it is nevertheless something to be grateful for in our Mother-Hubbard-like situation. The singers are the Cappella di Treviso, under Monsignor Giovanni d'Alessi, and they give heartfelt, rather gusty performances. Dynamics and tempi are far from chaste, and intonation is not so much faulty as undefined under the heavy vibrato of these Italian voices. However, the worst offenders stylistically are the boys who sing the upper parts, and so it is worth noting that all the motets except those by the Gabrieli and Merulo are sung by broken voices only; the second record (PL 8610) is in fact given over entirely to music for "equal voices".

LASSUS AND PALESTRINA.—The two giants of the late Renaissance are by no means equally represented on LP records. While five of Palestrina's masses (admittedly five is not so very much out of a hundred and five!) are recorded, some of them more than once, only one of Lassus's is on disc, as well as a handful of his motets. Most of these are contained on an Archive record (APM 14071) made by the Aachen Cathedral Choir under Theodor B. Rehmann. On one side they sing the parody-Mass 'Puisque j'ai perdu'—time and time again one is reminded that the editions of Proske and Bordes have had more effect on the repertory than any more recent research—and on the other a group of eight motets, including the famous Holy Thursday responsory 'Tristis est anima mea' which was widely known in this country through manuscript copies. The recording, as with most Archive discs, is extremely good, and if the performances are rather plodding ones they are also indispensable, since there is no substitute for them except in the case of 'Tristis est anima mea'. This is included on one of two little seven-inch records (*Erato LDE 1041 and 1042: N.B. they have to be played at $33\frac{1}{3}$ r.p.m., not 45) containing motets for Christmas and Easter performed by the Ensemble Vocal Philippe Caillard. The actual voices in this choir, though not highly trained, sound distinctly fresher than those of the Aachen Cathedral Choir, and Caillard's direction is lively and sensitive. What he lacks, to my mind (and in this he is only as bad as the next man), is any of the inwardness that characterizes the Deller Consort's performance of the Tallis

Lamentations. One feels that the music is being put over to an audience rather than used as part of the liturgy, let alone as an expression of prayer or meditation. Of the ten motets on these two records four are by Lassus, two by Victoria, including the well-known 'O vos omnes', and one by Aichinger. Palestrina is represented by 'Alma redemptoris mater' and English music by Robert Cooper's 'Gloria in excelsis Deo'.

Of the available Palestrina masses the two six-part ones, *Missa Papae Marcelli* and 'Assumpta est Maria', are coupled on a Vox record (PL 10020) in performances by the Pro Musica Choir, Vienna, under Ferdinand Grossmann. Once more the usual faults are present—heavy *vibrato*, poor intonation, the concert-hall approach—yet it is nevertheless a record worth having because these two masses are among Palestrina's very finest, and because there is no preferable version of 'Assumpta est Maria', the most radiantly beautiful of them all. (It should be noted that this side is wrongly scrolled, with a division before "Crucifixus" instead of at the end of the Creed.) In the case of the 'Missa Papae Marcelli' there are two rival versions, one by the Aachen Choir (Archive AP 13032) and the other by Felix de Nobel and the Netherlands Chamber Choir (Philips NBL 5033). The latter is once again a concert performance, with a studio atmosphere, no plainsong intonations, and sopranos on the upper lines, yet for all that it is more musical than either of its rivals. The boy trebles and altos in the Aachen recording are in any case a doubtful gain, for they consistently sing sharp. Moreover the Netherlands Chamber Choir couple their performance of the 'Missa Papae Marcelli' with the 'Missa Brevis' and sections of the 'Missa ad Fugam', equally well sung; after some of the records mentioned in this survey it was startlingly refreshing to hear a final chord in tune. It would be pleasant to report that the coupling of 'Lauda Sion' and 'Aeterna Christi munera' (*Erato LDE 3036) was also well performed, but Père Martin brings to Palestrina the same eccentricities of style that he lavished on Josquin, though not to quite the same extent, I am glad to say. The Sanctus from 'Aeterna Christi munera' is sung by the Brompton Oratory Choir in the *History of Music in Sound*, together with the final Agnus Dei of the 'Missa Brevis', and this could be taken as a model of style; unfortunately it is a mere excerpt, more useful as a lecture illustration than for home listening.

Before leaving Palestrina it should be mentioned that a recent Vox disc (PL 9740) contains the superb setting of Petrarch's 'Vergini'. Composed under the influence of the Oratorian movement, this

work sets out to adorn spiritual poetry with all the sensuous attractions of the secular madrigal, and succeeds. Or would do in a less foggy, plodding performance than it is given by the Choir of the Lecco Choral Academy. On the other hand enthusiasts may once more be willing to overlook faults of performance for the sake of the music itself. The record also contains the famous antiphonal 'Stabat Mater', which is preferable to its rival on Archive EPA 37142 if only because the tape editor has clipped three or four bars out of the final page in that version.

VICTORIA.—However, EPA 37142 does offer on the other side an attractive performance of Victoria's motet 'Vidi speciosam' by the Aachen Choir; this seems to me perhaps the best of their offerings in this category. Certainly their singing is of a higher quality than that of the above-mentioned Lecco choir, who tackle the great six-part 'Officium defunctorum' written for the funeral of the Empress María in 1603. This is too evidently a masterpiece for us to be able to ignore the only available recording (Vox PL 8930), yet no purpose is served by pretending that it is completely satisfactory as a performance. The same old faults recur yet again, and one has to play a recording by the Deller Consort or the Schola Polyphonica or the Netherlands Chamber Choir just to remind oneself that higher standards are in fact sometimes attained.

As an epilogue I might mention one or two notable recordings of music which, though it falls outside our period, is still to some extent stylistically of the sixteenth century. Anthems, madrigals and fantasies by Orlando Gibbons are performed by the Deller Consort and the viols of the Schola Cantorum Basiliensis on Archive APM 14056—extremely successful, this partnership—and a sizable helping of his church music on Argo RG 80 by the Choir of King's College, Cambridge. Thomas Tomkins's 'Musica Deo Sacra' was not published until 1668, yet much of it must have been written long before Tomkins died in 1656 and thus merits inclusion. Anthems and service music from this collection are performed on *Expériences Anonymes EA 0027 by the Ambrosian Singers, the In Nomine Players and Martindale Sidwell (organ), directed by Denis Stevens. And crossing the Channel we find a dignified Requiem by Du Caurroy being treated with unusual restraint by Père Martin and the Chanteurs de Saint-Eustache. I would particularly draw this record (*Erato LDE 3056) to the attention of organ enthusiasts, since the other side contains a Mass by Marc-Antoine Charpentier complete with improvisations by André Marchal.

REVIEWS OF BOOKS

The New Oxford History of Music. Vol. I: Ancient and Oriental Music, ed. by Egon Wellesz. pp. 530. (Oxford University Press, 1957, 63s.)

The History of Music in Sound. General Editor: Gerald Abraham. Vol. I: Ancient and Oriental Music, pp. 41. (Oxford University Press, 1957, 10s. 6d.)

The long-awaited first volume of the 'New Oxford History of Music' has at last appeared, together with the handbook accompanying the gramophone records in the first album of 'The History of Music in Sound'. Both these publications are particularly interesting because they deal with a field which has been generally neglected in England. Perhaps it would be better to speak of two fields, since the music of antiquity and that of the East differ in two important respects. In the first case practically nothing exists except for a few fragments of Greek music, whereas oriental music continues to exist as a living art, in spite of twentieth-century changes and the impact of western music. Nevertheless, ancient music can still be studied with regard to its social implications, its theory, its instruments and indeed its practice in so far as we can judge from existing documents, monuments and the like. The difficulty with oriental music is that it rarely exists in the form of a written piece. Usually it has to be recorded and then copied down in western notation, which however is at a disadvantage when faced with temperaments and scales which do not conform to ours. This imperfection can be overcome to some extent by the use of crosses to indicate notes which are slightly sharp or flat compared with ours, but a more subtle defect is the inability to convey the nuances of monody. The sheer length of some pieces too means that even gramophone records cannot reveal everything, since curtailment becomes inevitable. These points are interestingly made by the editor of the history and commentator of the handbook, Dr. Wellesz.

Considering that the history volume is the first English undertaking of the kind (only preceded in English by the introductory volume to the American Norton History of Music: Curt Sachs's 'The Rise of Music in the Ancient World'), there can be no denying that it is a very worthy achievement. The names of scholars like Laurence Picken, Marius Schneider, Henry George Farmer, Eric Werner and Isobel Henderson are an immediate indication that we are unlikely to be disappointed, and this turns out to be the case. Moreover, the book is more evenly balanced than Vol. II, in which general surveys tended to alternate with specialized studies, while certain aspects of the period were unduly neglected. Of necessity the new volume is concerned with general surveys, since the material is so vast, but there is no feeling that too much compression has resulted. At least, this is generally true, though one feels a little surprised that Japan is summed up in six pages and Java, Sumatra and Nias in four. This was, however, perhaps inevitable where all the countries of Far Eastern Asia except China had to be treated in one chapter. Nevertheless, the general aims of the new history as a whole seem to be quite

well realized in the present volume. The professed student of music is well catered for, not by simplifying matters to an absurd degree, but by straightforward accounts which *say* something. Take this description of the mouth-organ employed by the Miau tribes of southern China and Annam, for example:

The most striking feature of the music of the Miau tribes is the use of large mouth-organs resembling the Chinese *sheng*. Among the Chingmiao of Gueyjou Province the *sheng* have six pipes, the longest of which may be 4 feet in length. In other tribes still larger specimens occur, up to 13 feet in length, but the largest forms often have only three pipes. The free reeds are cut from thin copper. The six-pipe *sheng* of the Chingmiao is fairly accurately tuned to the scale D F G A C D, beginning on the D below middle C; this is the Chinese *la* mode on F. A small blob of wax may be stuck on to the tongue to modify the frequency of vibration.

It cannot be too strongly stressed that factual detail such as this is what the student requires, not generalities which, far from making things easy for him, leave him as much in the dark as he ever was. Another aim particularly important in the present volume is to show music "as an art developing in constant association with every form of human culture and activity". This is admirably fulfilled, as one would expect with musical ethnologists who are constantly made aware of the inseparable links joining art and life in cultures different from our own. Indeed, this association becomes overwhelmingly obvious in Marius Schneider's discussion of Primitive Music, in which spiritual factors play so large a part. Here musicians are respected and feared as the possessors of a special power, that of communication with the spirits who control life in primitive cultures to so great an extent.

The reader who is primarily a musician will be most concerned to see something of the actual music of the cultures discussed. In this respect he is well served by Marius Schneider and Laurence Picken. Slightly fewer musical examples are to be found in the chapter on Indian music, but this is perhaps due to the necessity for discussing the complicated rules about modes, melody-types and rhythmic schemes in a relatively short space, while instruments too must be considered. Unfortunately, Dr. Farmer has been very sparing with examples in the chapter on Islamic Music, though he says an enormous amount of music has been handed down orally. Strangely enough, even the 'History of Music in Sound' handbook restricts musical examples to the Chinese and Japanese sections, apart from Jewish chants borrowed from Idelsohn and two Greek pieces from Reinach.

Of course, in no less than four chapters no musical examples are possible. These sections deal with ancient music of Mesopotamia, Egypt and Rome, while individual attention is given to music in the Bible. The main reason why no musical examples can be shown in these chapters is that musical notation was not employed by these peoples. The Greeks had vocal and instrumental letter notations, though these were rarely used, which may account for the fact that they were not handed on to the Romans. Ever since the discovery of certain tablets from Mesopotamia, however, the possibility that a notation existed already a thousand years before Christ was seriously considered. In 1923 Sachs attempted a transcription of the notation, but later repudiated it, as he

did Galpin's solution. Dr. Farmer does not make this absolutely clear, since Sachs abandoned his attempts altogether in 1941, not merely his 1923 transcription. Incidentally, although Gnostic hymns are mentioned in the chapter 'Music in the Bible', it is not made clear that both the Copts and the Manicheans employed primitive forms of notation. These are admittedly discussed briefly in Vol. II of the History, but a cross-reference would have been useful.

It is obviously impossible in a restricted space to deal with the contents of the new volume in the detail required by a thorough study, but a number of points of interest may well be considered. Schneider is categorical about the formation of tonal systems and scales without the help of instrumental tunings in primitive music. On the basis of a close study of numerous primitive melodies of all kinds, he can say that such systems grow out of fanfare-like formations or elementary fourth and fifth relationships above or below a melody of very restricted range. With the emergence of a tonal structure, such harmonic relationships become established in relation to melody as extracts from the circle of fifths.

Dr. Farmer has left us in his debt for making it generally known how much we owe to Mesopotamia and Egypt with respect to the origins of Greek music theory and music generally. It would appear that Pythagoras himself came from Syria, later went to Egypt and from there was carried off to Babylon where, with the help of the priests, he learned arithmetic, music and other disciplines. Plutarch mentions that the Chaldeans connected musical intervals with the seasons, while Dio Cassius (A.D. 150-235) says that a series of fourths applied to seven heavenly bodies was an idea originating in Egypt. The author's treatment of polyphonic harp playing is somewhat out of date here, however. Hickmann has given ample proof more recently that polyphony was employed as far back as the Old Kingdom in Egypt, even if it remained in the nature of an accompaniment.

Isobel Henderson's chapter on Ancient Greek Music must arouse curiosity, since the subject has been treated so often and yet remains a difficult one. Certainly she takes nothing for granted that has been assumed by previous writers, and the constant references to original texts inspire confidence. The question of *harmoniae* might have been simplified by J. Chailley's recent article 'Le mythe des modes grecs' in 'Acta Musicologica' XXVIII (1956). He identifies them with melody-types like the *ragas* and *maqam* in the first place, then with merely theoretical discussions of intervallic analysis from the point of view of the octave. The first definition corresponds with Plato's description, the second with a later period when the old conception had died out. This is not later than the second century A.D. Mrs. Henderson translates the word *tropos* by *modus*, which is too equivocal. On the other hand, she seems to equate *genos* and *tropos*, since these are both described as tunings and musical styles in Aristoxenus and as scales in "inferior" theorists. The *tonoi* are not as usual defined as keys, but as "theoretical concepts employed to define and name the relative *loci* of the topography of harmonic space". In other words, while they derive from practical music, they are developed theoretically and should not be connected with absolute pitch-values. Unfortunately, it is almost impossible to describe such scales without reference to concrete pitches,

but this does not invalidate the premise. Mrs. Henderson also departs from the usual practice of employing the very late Alypian notation for her transcriptions, which means that these are a sixth or occasionally a seventh lower than usual. At least, this is true for the earlier pieces like the Delphic Hymns, though Seikilos's Epitaph is closer to Alypius and hence employs the pitches suggested by his notation. Two pieces on Nemesis and the Sun respectively are usually attributed to Mesomedes of Crete (second century A.D.), who wrote the texts, but Mrs. Henderson's investigations suggest a late Byzantine reconstruction. Recent discoveries of actual Greek music include two published pieces in vocal notation (R. P. Winnington-Ingram, S. Eitrem and L. Amundsen, 'Fragments of Unknown Greek Tragic Texts', *Symbolae Osloenses*, XXXI [1955]) and two important unpublished papyri at Michigan and Oxford.

The chapter on Roman Music is mainly devoted to instruments and performance in general. As there is some reference to music teaching, however, it seems strange that neither Boethius nor Cassiodorus are mentioned in this volume or the second one, except in very incidental fashion. Considering their impact on the late and early middle ages respectively, this is a strange omission. Only Farmer comes to the rescue again with an impressive enumeration of Arabic translations of Greek theorists like Aristoxenus, Nicomachus, Euclid, Cleonides and probably Ptolemy and Aristides Quintilianus, as against the Latin transmission of Greek theory in Boethius and Martianus Capella.

An important feature of this volume of the new History is the Bibliography. The divisions of each chapter into appropriate sections such as TRANSCRIPTIONS and BOOKS AND ARTICLES, or Sources, General Subjects and Special Subjects, are most helpful to the reader. Dr. Picken indeed carefully indicates the presence of musical examples by * and entries not mentioned in the text of the book by †. In some cases the bibliography could be more complete. In the Greek section one may mention the articles in 'Die Musik in Geschichte und Gegenwart', Schäfer's useful translation of Aristides Quintilianus into German with commentary (1937), Walter Vetter's 'Die antike Musik in der Beleuchtung durch Aristoteles' (*Archiv für Musikforschung*, I, 1936), etc. In the chapter on Ancient Egypt it would be possible to increase the number of articles by Hickmann to a considerable extent, but to save space the interested reader is referred to the succinct list in 'Die Musik in Geschichte und Gegenwart' (article "Hickmann"). On Japanese music one may mention C. Leroux, 'La musique classique japonaise' (1911) and R. Lachmann, 'Musik und Tonschrift des No' (*Kongressbericht der deutschen Musikgesellschaft*, 1926).

The illustrations and plates in the new volume are very useful, but those in the 'History of Music in Sound' handbook are even better. Here are most valuable pictures of Chinese, Manchurian and Arabic lutes, a zither from Morocco, a *koto* from Japan, a flute and a mouth-organ from China, colossal trumpets from Tibet, oboes from India and Tibet, rebabs from Java and xylophones, gongs, drums and *angklongs* from the Balinese gamelan. Musical notation is represented by a reproduction of the stone bearing the First Delphic Hymn, while there are also pictures of the Chinese and Balinese drama.

Perhaps it is possible to sum up the first volume of the 'New Oxford History of Music' as a solid piece of factual writing which is unique as a survey of the whole field of ancient and oriental music. Together with Sachs's 'The Rise of Music in the Ancient World', it will long be the *vade-mecum* of students in this field.

G. R.

Playford's English Dancing Master, 1651. Facsimile Reprint, with an Introduction, Bibliography and Notes, by Margaret Dean-Smith. pp. 90. (Schott, London, 1957, 42s.)

The English Folk Dance and Song Society was founded in 1932, and this book is a most welcome addition to its silver jubilee celebrations. Its editor was for some years librarian to the Society and editor of its *Journal*. She has already placed us in her debt by her 'Index' to the *Journal* (1951) and her 'Guide to English Folksong Collections' (1954); her new book gathers together the fruits of some fifteen years' research.

After an author's note and a list of referenda, the book continues with an eleven-page study of the 'Dancing Master' and of its publisher, John Playford. The next ten pages give a bibliographical list of all its editions from 1651 to 1728; each edition is described, with a catalogue of all known copies. The facsimile of the E.F.D.S. copy of the first edition (1651) forms the bulk of her book. Each page of the original is reproduced separately, followed by ample annotations on other sources of the tune, its use in ballads, its resemblances to other tunes, and so on. A two-page index of dance titles completes the book, which is sturdily bound in green cloth and pleasant to handle (though some of the printing is too grey for comfortable reading).

There can be no doubt of the value of Miss Dean-Smith's work. It represents a great step forward in our knowledge of Playford's book and the tunes contained therein, considered primarily as part of the heritage of English folk music. But the next step is clear, and it is long overdue: this repertory of tunes and their associated dance-steps must now be fitted into the context of sixteenth- and seventeenth-century dance throughout Europe. Many dances undoubtedly belong to that unwritten tradition which unifies all the folk music of Britain—ballad, folksong, folk dance, morris dance, and the rest. This massive tradition swept on into our own time, and the history of its great collectors during the last seventy or eighty years is well known. But many of the tunes and dances demonstrably belong to an entirely different layer of musical culture, represented by the professional dance-musicians and dance-teachers of the sixteenth and seventeenth centuries, and recorded in various printed books and manuscripts throughout Europe. Not until this layer has been fully examined and related to such books as Playford's will the historian of folk music be able to assess his or her subject properly, and it seems to me that Miss Dean-Smith's book reveals this very clearly. Her reference list of seventeenth-century music books is astonishingly short: four lute-books (Ballet, Barley, Robinson, Vallet); four keyboard books (Nevell, Fitzwilliam, Weckmann, Elizabeth Rogers); only three of the numerous Dutch tune-books that were so stuffed with current tunes (Bellerophon, Starter, Valerius); Simpson's 'Division Violist'; and six later Playford

books. Her annotations show that she has also referred to a certain number of other well-known contemporary sources (*e.g.* Morley's 'Consort Lessons', the Forster and Cosyn virginal books, the Pickering lute-book), but I am not always sure that this has been done at first hand. Admittedly the labour of doing so is vast, but then Miss Dean-Smith has shown herself not to be afraid of hard work. Admittedly, also, the last paragraph of her introduction begins: "the purpose of the present rescension . . . is not to pursue an argument whether the tunes and dances be 'folk' or not". But the same paragraph ends with a suggestion that her book may show "by the annotations to the tunes . . . how long-lasting are these English melodies, and how wide and deep their roots". This seems to me to beg the whole question, for some of these "English" melodies are to be found in Praetorius's immense dance collection, 'Terpsichore' (1612)—which was compiled from tunes written by French professional dancing-masters; some manifestly come from Scotland or Ireland; and the titles of others smell strongly of the continent—'Castabella', 'Halfe Hanikin', 'Lavana', 'Mundesse', 'Sedanny'. The English heritage of folk music is strong and rich enough to stand by itself, as ruggedly and as nationally as an oak. It must not turn out to be a sort of United Nations umbrella, artificially patched with all kinds of foreign cloth.

Here are some supplementary annotations (and a few corrections) to those provided by Miss Dean-Smith, set out dance by dance. They have been compiled over some years, in the course of various investigations into different aspects of seventeenth-century music, and they may serve to illustrate my point.

'Blew Cap': see the Skene mandora manuscript (of the early seventeenth century, Scottish in origin); No. 43 of Dauncey's edition of it is a variant of the same tune, called 'Blew Cappe'.

'Parsons Farewell': see 'Terpsichore', XXIII (sections 2 and 3), where it is called 'La Bourée'. A setting δ 5 also occurs in Georg Engelmann's printed dance collection (1617); it is there called 'Paduana Soldat'. Miss Dean-Smith's reference to 'Tijdschr. Noornederlandsch Muziekges.' (*sic*) needs amplification, for this is a modern periodical, not an old source. So does the note which reads "said to be included in Thysius' collection of airs published at Leyden"; this presumably refers to Thysius's vast manuscript book of lute music, fully discussed by J. P. N. Land some seventy years ago in a study of more than 360 pages, with hundreds of musical examples.

'Picking of sticks': compare 'Whoop do me no harm' in Corkine's printed collection of lyra-viol pieces (1612), in B.M. Add. 30486, and in the lyra-viol book belonging to the Henry Watson Library, Manchester. (The "bagpipe" tuning of the lyra-viol, referred to under 'Boate man', has nothing to do with bagpipes or drones; and "Boate man" itself may in fact stand for [Robert] "Bateman", an early seventeenth-century English composer.)

'Grimstock': this is No. CLIV ('Courante') of 'Terpsichore'. Other well-known tunes in this astonishing collection include 'Spagnoletta' (XXVI, 1; XXVII, 2; XXVIII, 3—a version in the major); 'La Durette' (XXXVII and CIII: *cf.* Gibbons's setting in the Cosyn book); 'Light of Love' (CLII: called merely 'Courante'; various versions of 'La Volta' and of the 'Spanish Pavan' (XXX, 2, 1-3; XXIX, 1); and 'Wolsley's Wilde' (CLI: called merely 'Courante').

'Greenwood': also in the Ballet book (which is usually dated 1594, rather than Miss Dean-Smith's "c. 1600"), and Add. 30485. Miss Dean-Smith states that Dr. Wells "suggests a phrase of this tune is incorporated in Dowland's 'Can she excuse'". Surely this is far too woolly and unchecked a statement for so scholarly a book. The tune is actually quoted by Dowland, in canon; other quotations, no less deliberate and ingenious, may be found in Byrd's hexachord fantasy for two to play (complete edition, Vol. XX, pp. 132-33).

'A health to Betty': see Land's study of the Thysius book, *Tweede Deel*, p. 217, for this tune (there called 'de blanke Smidt').

'Lady Speller': compare also 'She mowpitt it comming ovr the lie' (Skene, No. 50 of Dauncey's transcriptions) and Byrd's 'Gipseis Round' (Vol. XX, p. 15).

'Kemp's Jegg': this is not the tune called 'Rowland', nor anything like it, and much of the discussion is therefore otiose.

'Adson's Saraband': "The dance itself", observes Miss Dean-Smith, "is in no sense a saraband". But is this so? Many fast sarabands of exactly the same kind exist among the works of English composers of the mid-seventeenth century. The reference to Playford's 'Musica Harmonia', by the way, surely needs correcting: no such work seems to exist.

'Nonesuch': the editor's note that "the air is also said to be discernible in a fantasia of Orlando Gibbons" is on a par with the note (for 'Goddesses') that "it is said also to be the cantus of Giles Farnaby's madrigal 'Daphne on a Rainbow Riding' in his 'Canzonets to Fowre Voyces', 1598". Thanks to Fellowes, Farnaby's madrigals and nearly all of Gibbons's fantasies are readily available in print, and any such fog should have been dispelled before the book was published.

'Daphne': also in Ann Cromwell's virginal book (1638 or—more probably—1658). See also Add. 17786-91, for an earlier setting δ 5. Also used by Valerius Otto in his printed book of dances (1611), there called 'Courante'.

'The Merry Merry Milkmaids': also in Ann Cromwell's book.

'The Gun': possible analogies with a thirteenth-century *estampie* are likely to be far less rewarding than probable analogies with late sixteenth-century *branles*.

'Jog on': see Thysius's book, f. 435 (No. 25 of Land's study: called 'Hansken'), and cf. f. 431 (No. 420: called 'Courante').

'The Health': see Ann Cromwell's book, and cf. 'Terpsichore', XXXII, No. 1 ('La Bouree').

'Prince Ruperts March': in van Eyck's 'Fluyten Lust Hof', called 'Silvester in de Morgen stont' (II, f. 5). I have used the B.M. copy (1654), but I am almost certain that the tune also appears in the first edition of 1646.

'Argeers': in 'Fluyten Lust Hof' as 'Bravade' (I, f. 24).

'Paul's Steeple': note the very close resemblance to 'Johnne Andersonne my Jo' (Skene book). And the tune is one of many folk tunes based on one or other of the widely current harmonic grounds of this time—in this instance on the 'Passamezzo antico'. Other tunes on the same ground include 'Parson's Farewell' and 'Greensleeves'. These grounds can provide a little-used but exceedingly fruitful method of investigation into the genesis of English folk music.

'Ruffy Tufty': the second half is quoted in Orlando Gibbons's first Fantasy δ 4 (Fellowes's edition, at letter F).

'All in a garden green': see No. 25 of J. Schultz's printed collection of 1622 ('Musikalischer Lustgarte': reprinted in 'Das Erbe deutscher Musik'—though heaven knows why, since from beginning to end it is one of the most amateurish and incompetently composed collections I have ever encountered). Schultz's version is a canon \mathfrak{g} in 1, without title, on the tune. No. 49 of the same collection is a setting, also un-named, of 'Rowland'. The tune was also used for a variation set by Sweelinck.

'Sedan(n)y or Dargason': for an explanation of these obscure titles one might well look to France. Cotgrave's 'Dictionarie' (1611) gives "sedenette" as meaning "whirlpool".

'The Punks Delight': in Corkine's 1612 collection, as 'The Puncles Delight'—in a most curious alternation of 6-8 and 2-4 rhythms.

'Chestnut': the resemblances to Farnaby's 'Flat Pavan' (the tune of which was composed by the elder Johnson) or his 'Maske' in F.W.V.B. are hard to discern.

'Paul's Wharfe': this occurs in William Brade's 1617 collection of dance music (printed at Hamburg) as 'Ein Schottisch Tanz', thus contradicting Miss Dean-Smith's rather rash assertion (p. xvii) that "the collections of such expatriates as William Brade and Thomas Simpson have no tunes in common with Playford, though they may have tunes 'like' country dances". Brade's 1617 collection includes several other tunes found in such sources as F.W.V.B., and Thomas Simpson's beautiful *ricercar* on the tune 'Bonny sweet Robin' has been reprinted in 'Musica Britannica', Vol. IX.

'Graies Inne Maske': B.M. Add. 10444, a most remarkable collection of early seventeenth-century English masque music, includes several pieces with this title. One of the Gray's Inn masques was particularly famous: presented in 1612/13, its libretto was by Francis Beaumont, and such professional musicians as Coperario composed the music (see Greg's 'Bibliography of the English Printed Drama', Vol. I, p. 450). The tune given

by Playford, with its rapid changes of mood and use of most sophisticated time-signatures, is absolutely typical of such professionally composed (and professionally choreographed) masque music; I should prefer to think that 'Confess', too, was a masque dance. Cf. also 'Forth from my dark and dismal cell' or 'Old Tom of Bedlam' to the tune of the Grays Inn Masque (B.M. Printed Books H.1601 and G.315—both are collections of single-sheet songs of the early eighteenth century).

These supplementary notes may serve to indicate some directions along which future research into the tunes of the 'Dancing Master' might profitably be despatched. I should like to add at least two books to Miss Dean-Smith's list of modern referends, again for the guidance of other researchers. One is the careful Mellor-Bridgwater reprint (1933) of the B.M. copy of the 'Dancing Master' of 1651, which gives the tunes in modern notation (though not always without fault) and corrects some of the numerous errors to be found in them. Another is Curt Sachs's indispensable 'World History of the Dance'; he has much to say on the links between country dance and professional dance. On p. 420, for instance, he quotes from two Spanish poets of c. 1600, who equate the English country dance with the (French) *branle*—a most thought-provoking equation and one of many stimulating remarks in his book.

A slip on pp. xvi and xxii of Miss Dean-Smith's book may lead to endless confusion unless it is immediately corrected. The tunes in the 1651 edition of the 'Dancing Master' are printed *not* in the soprano clef but in either the treble clef or the so-called "French violin clef" (a G-clef on the bottom line of the stave). She further quotes an advertisement—though she does not tell us where she found it—according to which the tunes were "written for treble viol". This is in the highest degree unlikely. The "French violin clef", as its name indicates, is inseparably associated with the violin, and I have never met with an English manuscript or printed book in which it is employed for the treble viol. The pieces using this clef in Adson's printed collection of 1621, for instance, are for a consort of violins, not of viols. The mysterious advertisement can surely be no more than a little penny-catching on Playford's part, aimed at those old-fashioned folk (Anthony à Wood was one of them) who still looked askance at the violin. The whole of the early history of the violin and its family is most intimately bound up with its use as the pre-eminent instrument for playing dance music. The very title of Playford's book, 'The English Dancing Master', is surely a deliberate attack on the French dancing masters who were present everywhere in the seventeenth century, kit or *pochette* at their shoulder, bow-arm poised to play, and accent at the ready—giving that little extra "je ne sais quoi" to their instructions in deportment, dance and etiquette. Monsieur Galliard, the droll in the play of which Miss Dean-Smith writes on p. xv, is only a foppish representative of the type, not its model.

The bibliographical list of the various editions of the 'Dancing Master' is most useful; but when her book is reprinted, as undoubtedly it will be, the list should be collated with the new 'British Union Catalogue of Early Music', since there are a number of discrepancies between the two. A copy of the fourth edition of the 'Dancing Master' in the Paris Conservatoire (Vm7 3565) has escaped her vigilance. The 'Trumpet' minuet in the 1696 edition, Part II, is not necessarily for the trumpet-marine. There was a great vogue for trumpet tunes in England during

the last years of the seventeenth century, for violin, for recorder, for mock-trumpet (an early kind of clarinet), for harpsichord or spinet, and for many other instruments than the trumpet. One other amendment for the next edition of her book: the signatures (B, B₂, etc.) found at the foot of half the pages of the original edition have been silently obliterated from the plates used for her facsimile. This should on no account have been allowed to happen. We still know far too little about the various techniques used in early music printing to be deprived of such information. The signatures might have explained, for instance, why the British Museum copy of the 1651 edition has the pages set head-to-head. And they can often enable one to identify different compositors at work in the printing house. This is notably the case in the books of Attaignant, for example, where different gatherings seem to have been set up *en bloc* by different compositors. One soon gets to know the kinds of errors each was prone to make, and necessary emendations can be proposed with the more confidence. It must not be forgotten that the setting-up of music from moveable type became virtually a lost art in England between 1641 and 1650, during which time the only music books to appear (other than psalm-tunes) were printed from engraved plates. The compositors working in Harper's printing shop were obviously unskilled, and they had only battered and inadequate founts of rather illegible type to use. Small wonder, then, that they made mistakes (even assuming that their manuscript copy was correct in the first instance, which is very far from certain), and I am not at all inclined to agree with Miss Dean-Smith's view (p. xiv) that Playford's book was "carefully printed". It was not, handsome though it may well be. The restoration of the missing signatures might also help one with a point that Hugh Mellor made in the perspicacious introduction to his reprint of 1933. "A close examination of the book", he says, "seems to lead one to the conclusion that some six or, possibly, eight different 'friends' noted the tunes down." With this I concur, though I should prefer to see the hands of different compositors (and not "friends" of Playford) behind these points of difference. Such clues as the signatures might have helped one to get to know them better. The same is true of another—though tiny—omission in Miss Dean-Smith's book. We are told that the E.F.D.S. copy used for the facsimile has two missing leaves, which have been "made up". But which are they? And have they been restored from the B.M. copy, or from the one in California? When only three copies of a book survive, one of these being imperfect, one ought not to have to guess the answer to such questions. Microfilms and photostats are easily obtained nowadays, and they might well have thrown light into the dark and doubtless dusty recesses of Harper's printing shop.

This has been a long and somewhat captious review, but its length and minuteness are no more than proportionate to the great importance of what Miss Dean-Smith has done. They are in no sense intended to detract from the value of her work, or to throw mud at London from Cambridge. I have tried to supplement her work where possible, to correct one or two slips, and to draw attention to some possible lines of research opened up by her book. What she has produced, as I am sure she would be the first to admit, is a beginning, not an end. It is the

product of fifteen years of "leisure and pleasure", to quote her preface, and my additions have been as agreeably accumulated over almost as long a period. Her book gives pleasure in itself, it stimulates one's mind, it sets one's feet tapping and one's heart singing, it has been eagerly awaited and it is warmly welcomed. May it run to as many editions as its illustrious predecessor!

T. D.

Handel's Messiah: Origins—Composition—Sources. By Jens Peter Larsen. pp. 336. (Black, London, 1957, 40s.)

There is a surprising lack of substantial literature dealing with 'Messiah' in the English language. Such as it is, we owe it to the private or amateur scholar. None of our university scholars has selected this as his topic, and no scholastic grants of money have been devoted to its furtherance. Into these by no means overcrowded lists, there now enters the Professor of Musicology in the University of Copenhagen, Jens Peter Larsen, who, with the assistance of grants from no fewer than five funds, has published, in England and in English (though with an evident eye to a transatlantic public), this extensive volume.

In his Preface he tells us that the core of his work has been "the question of the idea, the plan and construction of the 'Messiah'"; and here he has given special consideration to the work as a unified conception (the actual expression used is "wholeness") rather than to individual numbers considered separately as such. This has led him to the investigation of two further matters, the general nature of Handelian oratorio on the one hand and the problem of what may be held to be the definitive version of 'Messiah' on the other. In that way the three principal chapters of the book take shape: Chapter II, presenting a survey of 'Messiah' itself, is flanked by a preceding chapter entitled 'The Development of Handelian Oratorio' and by a following chapter headed 'Changing Versions'. To these the author has added a fourth chapter ('The Sources') in which he investigates, not the sources of 'Messiah', which have been dealt with in Chapter III, but the problems of copyists, paper-sizes and watermarks of the manuscript sources of all Handel's music whatsoever; and by way of illustration the book is lavishly equipped with no fewer than 23 facsimile reproductions of typical manuscripts, five of which relate to 'Messiah'.

I read the first chapter with especially close attention, fully expecting such a survey to shed light on 'Messiah' itself; but, save in ways which are already generally understood and accepted, Chapter I, 86 pages long, is not clearly focused on the central theme of the book. So far as that theme is concerned the preliminary chapter might have been expressed in some dozen pages. That being so, this very laborious survey must be judged practically as an independent essay on the subject. The core of its argument is that Handel did not take over a ready-made oratorio form, but endeavoured, by gradual stages, to establish one of his own. It is also affirmed that there is no single, fixed type of Handelian oratorio. Both of these points are true, but whereas the first is well accepted, the second, as Larsen says, is by no means generally appreciated.

The author surveys the oratorios one by one in chronological order,

and analyses the elements which contributed to the Handelian oratorio—Passion music, Chandos anthems and so on, drawing particular attention to the importance of the Funeral Anthem of 1737 as a stage in the development. He also examines the external conditions which helped to give it its character—performances in a theatre rather than a church, the employment (linked with economic reasons) of singers of a much less virtuoso character than in opera, the reduced emphasis on the *da capo* aria, the increased stress on the chorus (even though this was not what mattered most to the contemporary audience) and the rich variety of types of chorus evolved by Handel, as well as comments on the origins of some of them. He draws very interested attention to the evolution of one chorus type of a chamber-music character, based on two-part texture, which is particularly relevant to 'Messiah'. All of this is sound and proper, but hardly so novel as to require such a laborious investigation to establish it; and it is ponderously written.

The chapter is amply buttressed by chronology, tabulation and classification. There is a chronological table which seeks to classify the oratorios into five categories; there is a summary list of Handel's casts of singers from 'Esther' in 1732 to 'The Triumph of Time and Truth' in 1757—a handy reference list; and there is an analysis showing the percentage of *da capo* arias in each of 25 works of the oratorio class, arranged chronologically. Most extensive of all, there is (but not in tabular form) a detailed effort to define a very large number of chorus types. At first, beginning with "anthem choruses", "choruses woven into the action" and shorter choruses "rather more expressive and more intimate than the full great choruses", this promises to be greatly interesting; but in the end the pursuit of ever finer classifications in spite of evident blurring of the boundaries breeds some impatience. The one point that is firmly established by all this, so far as 'Messiah' is directly concerned, is already self-evident: that the contribution of the chorus to 'Messiah' "is more fundamentally important to the whole work than in any other oratorio save 'Israel in Egypt' ". But as for the nature of Handel's art, that is not much illuminated by this plotting and classifying of dates and types. Such a method may chart the results but cannot discover the sources of his power. It is somewhat startling to find that the author concludes not only that the period c. 1738-41 (which, of course, includes 'Messiah') is the decisive phase of Handelian oratorio, but that later there was a decline in power and unity. He then summarily declares 'Messiah' to be the summit of Handel's achievement in this field and asserts that its place is "due above all to one thing and to one thing alone: the grandeur of its whole conception".

In Chapter II, 'Messiah Surveyed', the author's concern is largely with his thesis of "wholeness", which gives rise to some interesting discussion of Handel's subsequent revisions of certain movements. Concerning the plan of the work, Larsen lays great stress on key as a means of unity or contrast between various groups of movements. Thus, he finds the E major, E major, A major sequence of Nos. 2-4 balanced by the D minor, D minor, G minor sequence of Nos. 5-7. It would certainly be as foolish to minimize the significance of key to Handel as it would be to stress it unnecessarily. But when we remember that he authorized settings

of No. 6 ("But who may abide") in E minor and in A minor, we cannot place strong reliance on the intention to obtain tonal symmetry between the two groups of movements. Nor, again, is either B \flat or F major for "He was despised" quite the same as E \flat between the G minor of "Behold the Lamb of God" and the F minor of "Surely"; yet Handel himself did not always stick to E \flat . Moreover, the F major of "Lift up your heads" always sounds a tonal wrench after the smoothly contrived passage from C minor ("He trusted in God") to A major ("But thou didst not leave"), yet Handel apparently did not mind it. For these reasons one may be a little chary of laying too much stress on key sequence when analysing the work.

In pursuit of the idea of "wholeness" we are invited to consider the connection between one movement and another. "It is difficult", says Larsen, "to refrain from imagining a conscious connexion between [the opening motive of "Behold the Lamb of God"] and the motive so strongly stressed in . . . "He shall feed his flock", and, after conceding that there may be some scepticism about this, he proceeds, "it seems, however, not only justifiable but essential to view the thematic relationship as a conscious feature of Handel's plan". Why "essential", may one be permitted to enquire? Admitting the similarity of rhythm, must any descending scalewise series of four or five notes constitute a thematic relation? Here, one of them is a scale from dominant to tonic, with a change of harmony on the supertonic, while the other is from tonic to dominant, repeating the last note and with an implied change of chord on the submediant. Elsewhere an effort is made to establish a link between "Let all the angels" and "Hallelujah" by pointing out (a) identity of key, (b) the presence of fugal writing in both, (c) the alleged employment in both of themes from Nicolai's hymn 'Wachet auf'. Is it possible to take seriously the suggestion that these are significantly related?

One must here turn aside to consider this question of the use (if any) of German chorales in 'Messiah'. Larsen also refers to another supposed quotation from Nicolai's hymn at the words "The kingdom of this world"—which (as one must in fairness add) he is not by any means alone in doing. But if so innocent a phrase as **ssfmrd** is in fact a quotation, may we not go on playing this game and claim that "He shall feed his flock" (and therefore "Behold the Lamb of God" also) is similarly based on Nicolai's hymn and thus linked with "Let all the angels" and "Hallelujah"? This is not the only chorale to which Larsen draws attention. He considers that 'Aus tiefer Not' was in Handel's mind when he wrote Mrs. Clive's arioso setting of "But [And] lo, the angel of the Lord", and also "If God be for us". The phrase in question is **mlmf** (the first four notes of the hymn), which he finds at the words "who makes intercession for us" in "If God be for us". Further comment is surely unnecessary, except that one might point out how, at the words "For all these mercies I will sing" in "Shall I in Mamre's fertile plain" ('Joshua'), Handel reveals his acquaintance with the English lutenists by employing ("though with a characteristic alteration") a phrase from Ford's 'Since first I saw your face'.

One would imagine that a considerable stumbling-block in the path of the "wholeness" thesis would be Handel's use of two Italian chamber

duets of his own, written earlier in 1741, as the basis of the four choruses, "And he shall purify", "For unto us", "His yoke is easy" and "All we, like sheep", as well as his use of a third, much earlier duet for "O death, where is thy sting?" But Larsen takes a novel and highly individual view of Handel's procedure here. He regards the two duets of 1741 as preliminary studies undertaken intentionally in readiness for some future work. He sees no other reason why Handel should have written Italian duets in 1741, except as material to be worked up into choruses; as for the amorous words, these "may well be regarded as little more than a jingle, words of no significance whatever, serving merely as a crystallizing agent for music which was later to be adapted to a text that had not even been chosen" (p. 83). This is altogether too much to accept; but, even granting it for the sake of argument, how, if the music was written without foreknowledge of the eventual text, can it be other than accidental should it prove in any way suitable for such text? In fact, these choruses are mainly effective where material which was *not* in the Italian duets is specially interpolated. And there seems to be no reason to revise the very general opinion that the divisions on the last two syllables of *primavera* are incongruous when transferred to the final syllable of "purify".

So far as the discussion of individual movements is concerned, the book does not flinch from stating the obvious. To cite one example, it is not even considered unnecessary to inform us, concerning "The trumpet shall sound" (p. 180), that "as opposed to the tendency of the main part towards strong melodic ascents, the middle part has a definite tendency towards smoothly descending melodic phrases; moreover, it is consistently minor".

Each movement is remorselessly analysed, and some are expressed in formulæ of a type more suited to the chemistry lab. than to a work of art. ("Thou art gone up on high" is "formularized" (!) as follows: $A_1^{I-III}B-V$ $A_1^{V-IV}B_1^{I-}$.) There is also a ceaseless probing to discover the secret of their magic. In speaking of the sustained soprano passage "king of kings and lord of lords", for example, Larsen observes (p. 171): "though in itself melodically neutral (repetition of one single note) it had its share of the very strong melodic tension caused by its repetition at ever higher pitch". (Is this kind of thing worth saying? I prefer Bairstow's account, which springs from reaction to the thrill of the passage: "Then the sopranos move up from D to E, then to F#, and lastly to the glorious G.") In his examination of "I know that my Redeemer liveth" the author seems to admit the futility of his quest, and observes (almost, it might seem, regretfully) "There is something remarkably intangible about this aria" (p. 176).

It is good to find Larsen insisting on the damage done to 'Messiah' by cuts in performance, however hallowed by custom they may be. His emphasis on the importance of Handel's own instrumental scoring is also most welcome, and he makes a good point in connection with "O thou that tellest" by declaring (p. 116): "When Handel reduces the orchestra to unison violins (*senza ripieni*) and continuo it must be regarded as a carefully thought-out quality of expression, not as mere primitivism . . .". There is an excellent discussion of the problem of whether or not the *basso continuo* of "The people that walked in darkness" should be treated

as *tasto solo*, especially valuable because it bases the proposed solution on a genuinely musical factor, namely, the rate of harmonic change which would be implied. On the subject of the duet or chamber-music type of chorus, he has a very thoughtful point (p. 114) when he observes that this type, by reason of greater lightness and flexibility, is "capable of effortless combination with both arias and choruses". More observations of such insight would have been welcome in exchange for the description of the mechanics and anatomy of many movements. Another which stands out (p. 177) is "Bach's arias transcend their texts, create sublime expression for something that at times is almost caricatured by the words. Handel's arias unite with their texts, become one with them".

One small final point on this chapter: Larsen asserts that the performance of the opening of the overture with double-dotted notes has been the leading English tradition *since Prout*. But Crotch, in his organ arrangement, used them as early as the first part of the nineteenth century.

In his masterly third chapter Larsen sets himself the important problem of distinguishing, from among all the numerous alternative settings in which 'Messiah' abounds, those which were dictated merely by experiment or expediency from those which may satisfactorily be regarded as having had, eventually, the composer's firm approval. He has performed a great service with remarkable skill and has every reason to be proud of his work. He has surveyed, with ability and perception, an extremely wide and treacherous area, and has laid firm paths across it, well sign-posted. No-one who has not attempted the same task can sufficiently appraise Larsen's achievement here, but everyone ought to be grateful. In future, instead of arguing every point *ab initio* it will be enough to say "see Larsen, p. x". He hits a great many important nails on the head with a much-needed sharp stroke, and his lucid analysis sets a true relative value on all the best-known sources. In this field others will now start where he leaves off.

Only two minor criticisms (if it is not churlish even to mention them) can be offered. One is that, here and there, Larsen seems a little more dogmatic in propounding a probable hypothesis than the circumstances warrant. (I cannot feel so confident that the abbreviation of "O death where is thy sting" goes back to 1742, or that the soloists' names written in red pencil by Handel necessarily refer to 1749.) The other is that he has made it far from easy for the reader—even one who is familiar with the whole jig-saw. No investigation of this kind could make easy reading, but one ventures to think that with due consideration this chapter could have given more help to the reader than it does. The table on pp. 246-47 is very puzzling. Does a dash mean "ditto"? If so, why is it not used wherever "ditto" is meant? If not, what does it mean?

For the rest one can only offer comments on some points of interest. Larsen shows great judgment in not being satisfied with the actual date when a manuscript was copied; he relates it as far as possible to a tradition derived from the performances of a particular year or period. But, because it is outside his scope, he does not touch on the important question of the transmission of small alternatives or corrupt readings, which is so important in establishing a pedigree of sources. Again, the question of the form of provincial performances at the end of Handel's life and

immediately following is not within Larsen's scope, though it is closely bound up with the circulation of the alternative settings. In connection with the Goldschmidt manuscript it would have been helpful to many readers if the author had explained that our information about it is sketchy because its present owner will not allow it to be consulted, though we know enough to be sure it is of no vital importance.

The content of the final chapter has already been outlined. This will remain a durable tool in the higher reaches of Handelian textual scholarship.

The translation from Danish, basically the work of Major Bayliss, has had the further advantage of revision at various hands, those of Mr. Thurston Dart being particularly singled out by the author. Even so, a number of un-English compounds have survived ("chambermusic-like", "sourceproblems", "score-copy", "consideration of soloist"); "notepaper" for manuscript paper reads oddly and the expression "soloist entries" I found very puzzling. There can be no justification, in a book issued from an English house, for the persistent use of the American translation of the word "semiquaver".

W. S.

Beethoven and his Nephew: a Study in Human Relations. By Editha & Richard Sterba. pp. 351. (Dobson, London, 1957, 30s.)

Beethoven's relationship to his nephew—demonstrably the closest emotional attachment he ever formed—has always constituted a highly perplexing and contradictory chapter in the story of his private life. Glossed over by some biographers and represented by others in a light wholly unfavourable to Karl, the situation the world has come to accept is that of the nephew as a frivolous, unstable and ungrateful lad who ill repaid the paternal affection and solicitude bestowed upon him by his great uncle. Was not Karl's attempted suicide, it was argued, the most tell-tale symptom of his morbid, unbalanced disposition? If Beethoven's treatment of him displayed at times an incomprehensible degree of harshness and irascibility, out of all proportion to the immediate cause giving rise to it, this was partly put down to the irrational whims of a genius, to be regarded as merely odd and venial. The villains of the piece were the intractable Karl and his "unworthy" mother Johanna. Yet the strange thing is that documentary evidence, already provided in Thayer's comprehensive biography and added to subsequently by the discovery of Beethoven's Conversation Books and other authentic material, not only fails to support that view but, on the contrary, points in the opposite direction.

Why, then, was all this evidence either ignored or distorted and manipulated by most biographers in Beethoven's favour? The answer lies in the idealizing hero-worship of a great artist which, as Freud has demonstrated, springs from a deep-seated need in the ordinary mortal and has been responsible for the process of whitewashing so characteristic of the older type of "lives" of great men. Beethoven was an Olympian in the realm of music—hence he had to be invested with a high ethical personality as well and raised to a towering father-figure of God-like majesty. After reading the present book one is left with little of that ideal

picture. But let it be said at once that the destruction of this lofty myth, as carried out by the two authors, has nothing in common with those shallow and brash "debunkings" so much in vogue in biographical writing between the two wars. Nor is it designed to affect or question Beethoven's stature as an artist (a most futile undertaking anyhow). It does, however, serve to move into the sharpest possible focus the startling and, hitherto, mysterious discrepancies between the exalted ethos of his greatest creative achievements and the crass defects of his private personality. In this book it is exclusively Beethoven the man who is subjected to an analysis as dispassionate and objective as it is close, penetrating and revelatory to an extent never attempted before.

The subtitle, 'A Psychoanalytic Study', is indicative of its authors' approach. Whether the reader happens to be a believer or not in the Freudian theories of the structure of the human mind and the mechanism of its workings, he cannot deny that "depth-psychology" has made the most far-reaching attempt in furnishing a rationale for seemingly irrational modes of thought, behaviour and action, seeking to disclose their likely underlying causes and interpret their latent symbolism. Modern biography can no longer ignore such invaluable heuristics in the elucidation of the unconscious driving-forces and motives at play in a great human personality—provided, of course, that the application of such aids is based on a solid knowledge of the principal Freudian concepts. Editha and Richard Sterba appear to possess the ideal qualifications for their difficult and most delicate task: both are trained psycho-analysts and both are musicians, one of them a musicologist. Beethoven and his relationship to his nephew is, avowedly, their chief subject, yet in tackling it they have cast their net wide and thus succeed in shedding a most illuminating light on the whole of the composer's psychological make-up. Their investigations have led them to the final conclusion that Beethoven's inner life was torn by an immense central conflict, one that he failed to resolve in his private personality (though, it must be stressed, he resolved it indirectly and by way of "sublimation" in his art). This conflict is defined as the tug-of-war or polarity between the male and female components. To be more explicit, Beethoven's attitude towards the men and women who came in close contact with him was intensely ambivalent and displayed a strong unconscious impulse to homosexuality. The authors draw on copious documentary material—letters, extracts from the Conversation Books, transcripts of court depositions and testimonials made by Beethoven himself and other persons in connection with his embittered fight for the acquisition of the sole guardianship over his nephew—and they build up their case (one is almost tempted to say case-history) with such overwhelming force that the reader, despite his inevitable inner resistance, is compelled to accept the intrinsic truth of their interpretations without reservation.

There is, to begin with, the composer's relationship with various women at different periods of his life. This is shown to have in all cases followed a basically identical and recurrent pattern, always petering out in non-fulfilment: an initial erotic interest and emotional attachment is soon superseded by quarrels and or evasion of the particular woman, culminating by way of a defence mechanism in a total withdrawal from

her. It is almost certain that Beethoven never sent his famous letters to his "Unsterbliche Geliebte"! And, equally significant, with the acquisition of the guardianship in 1816, his latent misogyny became manifest, taking on an almost pathological character and finally leading him into a completely womanless solitude. During this same period there also emerged in him a marked interest in attractive young men—Holz, Carl Maria von Weber, Amenda, Baron de Trémont and others—towards whom he evinced a studied courtesy and amiability which stood in the most striking contrast to the rude, ill-tempered and often irate behaviour he exhibited to the generality of his male friends.

Any possible doubt about Beethoven's homosexual proclivity is removed by the authors' searching analysis of his relation to his two younger brothers, Karl and Johann. In later years he courted and wooed the dandy-like Johann with an intensity and obsequiousness that struck his friends as inexplicable in terms of natural family bonds and as repellent. In his earlier years his immoderate love for Karl rendered him utterly blind to the material and moral damage the brother caused him by his shady business transactions, undertaken on the composer's behalf and with his knowledge, in which Karl used methods Beethoven himself was not above applying on occasions in his own dealings with publishers. The authors make a most plausible case in interpreting Ludwig's relation to his younger brothers in terms of a mother-child relation, but with a "mother" who displayed a highly irrational and impulsive attitude towards her "sons", considering them as private possessions, as chattels, so to speak, and who became deeply resentful when, despite the affection showered on them, they severed the apron-strings by marrying "other" women. Hence the fact that, after their marriages, Ludwig shut himself off from his brothers for long periods, and hence his burning hatred of their wives, notably Johanna, Karl's spouse and the mother of his nephew, whom he later persecuted with the sadism often associated with a paranoid form of jealousy. She was for him the "Queen of Night", an evil power set on frustrating his "paternal" solicitude for Karl by her supposed deleterious influence on her son. He even seriously suggested before the court that she had tried to poison her own child.

The most absorbing portion of this absorbing book is, of course, the examination of Beethoven's attitude to his nephew and its actuating unconscious motives. As with his brothers, Ludwig's homosexual tendency masked itself behind a mother-child relationship, with all the inner torment, possessiveness, jealousy and mistrust with which such a situation is commonly invested. For Beethoven, Karl represented the "continuation" of his brothers, and to him he now transferred all the affection and love but also the irrational possessiveness which had suffered such repudiation by the brothers' marriage. The psychological process taking place in Beethoven is to be understood as an identification with Karl's mother, whose place he tried to usurp, at first evincing the more positive, loving aspects of the mother-image. But subsequently, gradually realizing how precarious his hold on the boy actually was—since he was unable to turn the son's natural feelings for the mother against her—the negative traits of this mother-role began to assert themselves. Under his uncle's treatment the boy suffered what the authors rightly term "martyrdom".

With the obsession of a monomaniac, Beethoven sought to drive son and mother apart, reviling her to him and encouraging him to do the same himself. He imputed to Johanna the basest motives in her attempt to preserve the bond with her child, and he resorted to the most outrageous distortions and perversions of facts in order to substantiate and justify before the court his claim to sole guardianship. He had recourse to such stratagems as seeking to influence the judges in his favour behind the scene, and to that end he made use of the magic of his great name—a name to be conjured with throughout the whole of Europe—and also played on the terror his uncontrolled, savage outbursts had spread, over the years, among his Viennese contemporaries—a combination that had an irresistible fascination for them.

As to the boy, the conflict created in himself between his filial sentiments for his mother, on the one hand, and, on the other, the impact made on him by his uncle's titanic personality, could not but exert a most adverse psychological effect. Cornered like a hunted animal, he sought escape from this situation in suicide—"because my uncle harassed me so". Thus, in the last analysis, the guilt for this act of despair must be laid at Beethoven's door. Karl, as his subsequent career proves, recovered from those terrible experiences. The real sufferer in this tragedy was the composer. The authors suggest that there exists a causal nexus between his low productivity during the years 1816-19 and his growing emotional absorption in Karl, and that the deterioration of his psychological state resulting in the collapse of the moral structure of his personality must be linked with Karl's abortive suicide. The ultimate symbolism of this act must be perceived in an unconscious wish to murder his uncle, a wish whose fulfilment, however, took the form of a substitute action. In other words, the accumulated hatred and aggression in Karl against Ludwig, being unable to be projected towards its real object, a frightening and imposing father-figure, were finally turned upon himself.

Beethoven appears to have understood something of the true significance of this act, at any rate its implication of a total rejection of himself and all the affection and love he had expended on Karl. With his desperate act the nephew brought about a complete reversal in the relationship as it had existed up to that point in the drama, thereby regaining his emotional independence, while for his uncle it marked the beginning of physical and moral disintegration. Soon afterwards the illness set in of which he was to die. In this light it is conceivable that the works of this last period—the ninth Symphony, the 'Missa solemnis' and the five Quartets—represent, to a large extent, sublimation of a vast emotional conflict, the most tragic Beethoven experienced in his personal life since the realization in his early thirties of the gradual and irremediable loss of his hearing.

An enlightened reader will abstain from passing moral judgment on Beethoven's inverted tendency, for which he cannot be blamed any more than a colour-blind man can be blamed for his defect. It is the behaviour and the actions to which he was prompted by his peculiar psychological constitution that leave us shattered and dismayed. Yet as one puts this book down and reflects once more on the whole of its tragic tale, one cannot but register profound compassion for an artist who seemed com-

pelled to inflict mental sufferings and guilt on himself and those he loved.

A last and, perhaps, unanswerable question remains: had Beethoven's personality-structure been different, had he been less torn by his sexual ambivalence, would his greatest creative achievements been invested with the same intensity of feeling, the same lofty ethos, the same degree of life-enhancing and liberating force?

M. C.

The Cantillation of the Bible: the Five Books of Moses. By Solomon Rosowsky. pp. vi, 669. (Reconstructionist Press, New York, 1957, \$10.00.)

Most of the lectionaries of the Eastern Churches are marked with signs of ecphonetic accentuation, but perhaps its most important and interesting aspect is the special case of notation and cantillation of the Hebrew Bible. The literature on this subject reaches from the second century A.D. to our days, and it touches, by the very nature of the subject, on matters of grammar, rhetoric, exegesis and music.

There are two possible approaches to the problem: the historical and the morphological. For the present purpose the latter term means the examination of notation and cantillation exactly as it is practiced to-day in every synagogue, quite irrespective of the changes which 2000 years of migration and cultivation may have wrought. It restricts itself to a close investigation of present-day forms, endeavouring to produce historical, structural and musical conclusions valid for present and past alike.

This bold and unorthodox way is taken by Mr. Solomon Rosowsky's large book on the subject, the fruit of many years of enthusiastic and devoted studies. A simile may elucidate this author's approach. Let us assume that Gregorian plainsong were being treated as if it had never before reached the stage of staff-notation. Such an approach is possible, and indeed Mgr. Ferretti and M. Amédée Gastoué occasionally experimented with it. But they always subjected the results of such experiment to palaeographical and historical tests, whereas Mr. Rosowsky renounces all recourse to previously notated sources of Hebrew cantillation. He relies, so to speak, on "internal phonetic evidence" alone.

Original and bold as this idea appears, Mr. Rosowsky is strict and consistent in the development of his plan. Having chosen this non-historical, non-comparative one-track road, he was forced to devise a method of analysis as free from arbitrary and subjective elements as possible. This he has accomplished by means of an admirably conceived system of examining the individual tropes (accent-motifs, from monosyllabic to hexasyllabic words), proceeding to simple combinations of such motifs as form a clause of a verse and thereafter reaching the structure of the entire verse. The book limits itself to the Pentateuch, but most of the method and many of the conclusions are also applicable to the prophetic books of the Hebrew Bible; not to others, as the author himself observes, since each of the four major groups of Jewish tradition uses the same signs of ecphonetic notation for different musical motifs, indeed for entirely divergent modes of cantillation.

The author sets out from the musical tradition into which he was born and which he knows best, the Lithuanian, and there he remains to the bitter end. Examining accent by accent, trope combination by trope

combination with a zest that does not shun the most minute, seemingly irrelevant problems, irregularities, variants, etc., he reaches—well, what conclusions does he reach?

After a superficial assessment of the theories of older scholars, such as Delitzsch, Spanier, Wickes and "certain [other] scholars", the author states (pp. 527-37):

Instead of claiming that the tropes were introduced exclusively either for hermeneutical or musical purposes, it would be more natural to suppose that they were introduced for both and even for three purposes, should declamation be included . . .

. . . The consideration of the associative value of melodies may have led the Jewish authorities to have the Bible recited with the aid of some tonal means or even in a purely melodic fashion. The melodies could have thus become fixed in memory helping to preserve the meaning of the verse. . . .

One must turn to the living reality and investigate the cantillations available at present with the utmost thoroughness. Such study will bring us much nearer to the solution of the above problems than purely theoretical speculations (even though it may be argued that the present cantillations do not resemble the earlier ones.) . . .

To show the effect of the structure of the Biblical verses on the cantillations—that is another important task facing us in the study of the accent of the tropes.

Tant de bruit pour une omelette? the patient reader asks, after having followed the author through a steeplechase of grammatical and musical hurdles. Is there a fair proportion between the truly enormous effort made, the philological-musical pedantry exerted and the results just stated? And even these results should be subjected to the stern test of comparison with the findings of the historical approach.

Elementary fairness demands that Mr. Rosowsky's painstaking labours should be gratefully acknowledged. Technical studies such as his, however mechanically carried out, always constitute an important corpus of living tradition—on one condition. This condition, upon which hinges the value of his book, postulates the purity and authenticity of the Lithuanian tradition. But nowhere does the author even attempt to establish this premise, and very few scholars will grant him its validity. Even if we put aside this basic question, we must ask if the author has ever come to grips with the essential problems. He mentions some of them in a nonchalant fashion, but he never discusses them seriously. He bases his reluctance to face the fundamental and historical problems upon the following argument (p. 535 ff.):

The "documents" on which he [the scholar] ultimately depends are the cantillations themselves; . . . in order to examine [them] in their historical aspect, the scholar must first acquire a comprehensive knowledge of the various cantillation modes, so as to establish on the basis of the musical contents of the tropes the relationship which may exist between them. . . . It is still too early . . . to draw conclusions of a historical nature, if the latter . . . are to rise above statements of a mere aestheticising character.

But we have at our disposal a pretty good syndrome of notated as well as descriptive-historical sources of Bible cantillation, an essential fact of which Mr. Rosowsky nowhere takes cognizance.

According to the available sources, the notation of Ashkenazic cantillation begins in the late fifteenth century. A manuscript in the library of Jews College, London, written by Rabbi Solomon Mintz in 1483, records in clear *nota quadrata* all the individual tropes. The first printed source is Johannes Reuchlin's celebrated book 'De accentibus

linguae Hebraicae libri tres' (1518), wherein the great humanist gives, assisted by the *cappellanus* Boeschenstein, a full table of all the accents and many of their combinations. This source is supplemented by Boeschenstein's own manuscript in the Bavarian State Library at Munich, which notates the Bible cantillation of the Augsburg and Ratisbon Jewish communities during 1512-18 in three closely written pages. During the sixteenth century there ensued many printed notations of cantillation by Muenster, Guarin, De Pinna and Bartolucci, to mention the best-known only. The Lithuanian tradition, Mr. Rosowsky's specific domain, is covered by at least two manuscripts of the early eighteenth century, at present in the Florence National Library and the Hebrew Union College Library, Cincinnati, respectively. The author has nowhere compared his tradition with any of these sources. Why? Does he mistrust their method of notation? Yet what assurance have we that his own system of transcription, however exact and even cumbersome, is preferable to these old documents?

One cannot accuse Mr. Rosowsky of being partial or unjust in his approach. If he has totally ignored the earliest palæographic sources, he has equally neglected the most recent studies on the problem of ecphonetic notation and the problems of biblical accents. The most recent original contribution which he quotes, but refutes, appeared in 1927, fully thirty years ago. In the meantime at least four works of crucial importance have been written: Prof. P. Kahle's 'Masoreten des Ostens' and 'Masoreten des Westens', Prof. C. Hoeg's 'La notation ecphonétique' and Dr. H. Sperber's *Masoretic Studies*. Of these major contributions the author is blissfully ignorant, as one gathers from his only observation on the so called "Palestinian Masora". Of this earliest school we have known since 1900, and its key-position is generally recognized. The author, however, contents himself with a footnote (p. 14), referring to a short article on the subject written in 1922, and concludes generously "there might have been such an early system of accentuation". Hoeg's generally accepted principle of classifying the Masoretic accentuation as one of many cases of ecphonetic notation, and his discussion of Idelsohn's and Spanier's theories, has apparently escaped Mr. Rosowsky's attention. He might have learned a good deal of critical methodology from Hoeg's book. Worst of all, his bypassing of Kahle's *chef d'œuvre* on Masoretic problems is totally incomprehensible.

Mr. Rosowsky is intimately conversant with the complex science of the grammar of Hebrew verse-diction and often refers to it. Yet he has never applied this fund of knowledge to the musicological analysis of cantillation. The highly interesting correlation between the *pausal* forms of Hebrew and the punctuating melismata of cantillation is hardly discussed anywhere. In this reviewer's opinion it is these forms of grammatical elongation (Arab, *Tafchin*, Hebrew *Pe'ur*) which hold the key to the origin of all Semitic cantillations and accentuations, certainly to all punctuating melismata.

By far the most valuable contribution is found in the chapter entitled 'Scalar Basis of the Sabbath Cantillation' (pp. 477-516). Here the author breaks his vows of strict limitation: he compares, he sifts, he uses a reasonably modern terminology and, in this writer's opinion, he attains results of lasting validity. Examining the tonal substance of his tradition,

Lithuanian Pentateuch cantillation, with praiseworthy precision and caution, he succeeds in establishing principles which are generally valid for most forms of Ashkenazic cantillation. These results are confirmed even by historical tests, *e.g.* when confronted with the earliest sources of notated cantillation. In this connection it is only fair to note that some of Mr. Rosowsky's conclusions were anticipated by Dr. H. Avenary of Jerusalem in two studies on the pentatonic character of the *Torah* tropes. It is, however, Mr. Rosowsky's undeniable merit to have examined the entire complex question systematically and conclusively.

The author's enthusiasm, his enormous patience, his fresh and boldly original approach, his loving care over the grammatical and musical minutiae are praiseworthy, but one is bound to regret his naivety, his neglect (wilful or not) of old and recent studies, his lack of all historical conception and his inept handling of the tools needed by a modern musicologist in the field of biblical tradition. Let us hope that in his next volume Mr. Rosowsky will pay off the historical debts that he has incurred in this one.

The book is excellently produced, and printed music examples, tabulations, diagrams, etc., are all presented to their best advantage.

E. W.

Debussy: Musician of France, By Victor I. Seroff. pp. 367. (Calder, London, 1957, 30s.)

Mr. Seroff publishes for the first time the photograph of Debussy with his two companions of Mme. von Meck's trio. This revelation of the eighteen-year-old Debussy from the Tchaikovsky Museum at Klin is the photograph referred to in the Tchaikovsky-von Meck correspondence, where he is said to resemble the young Anton Rubinstein. The flattering comparison is a measure of the impression that the young pianist in Russia must have made.

Elsewhere Mr. Seroff is less helpful. He vaguely refers to Debussy's having heard in Russia works of composers "associated with" both Tchaikovsky and the Great Five, without naming either the works or the composers. In fact, there is no evidence that he heard any such works in Russia. Further, Mr. Seroff assumes that Mme. von Meck or her children made French translations for Debussy of the songs of Tchaikovsky, Balakirev and Mussorgsky. Again, no such translations are known to have been made. He publishes a photograph of Debussy "playing for the first time the score of 'Boris Godunov'", apparently unaware that it has been disproved that this photograph shows him playing this score.

Most biographies have their crop of mistakes and blunders, but Mr. Seroff's departures from fact are more than a little unfortunate. Since he has the advantage of having studied at first hand the original documents relating to Debussy's association with Mme. von Meck, the section of his book dealing with this early period in the composer's life deserves special attention. It bristles with inaccuracies. The dates given of Mme. von Meck's death and of Debussy's last visit to Russia are incorrect; Mme. von Meck's estate at Brailov is wrongly situated in the Ukraine (it was in Bessarabia); and the unpublished photograph pre-

sented as of Mme. von Meck and two of her daughters is of another generation of the von Meck family altogether: the three figures are Sonia, the daughter of Nadezhda von Meck with, on her left, her sister Ludmilla and, on her right, her nephew Vladimir.

When facts are not forthcoming Mr. Seroff indulges in the most imaginative flights. The entire section giving details of Debussy's courtship of the sixteen-year-old Sonia von Meck is pure fantasy: no authoritative documents exist relating to this episode beyond a bare statement made in 1935 by Nadezhda von Meck's last surviving son. Unsubstantiated gossip of this kind abounds in other sections of this misleading biography. It is not true that Manuel Debussy, the composer's father, "claimed lineage with the Counts of Burgundy". Nor is there any foundation for the conjecture that Debussy was the illegitimate son of his godfather, Achille Arosa. This theory, long ago contradicted by Achille Arosa's son, was finally disproved by Léon Vallas, the distinguished scholar of Debussy's life, before his death last year.

The sources on which Mr. Seroff has drawn are limited. Nevertheless he puts forward this biography as "a complete picture of Debussy's personal life" based on "newly published material". Mr. Seroff must surely be aware that the basic material for a biography of Debussy must be his correspondence, that only a fraction of Debussy's correspondence has so far been published, and that it is likely to be many years before the whole of it can be made known. A "complete picture" can therefore only be offered when the whole of this material is brought to light, correlated and interpreted. Even among the volumes published over the last thirty years or so, those consisting of the letters to Jacques Durand and Pierre Louÿs have remained far from complete; and the same applies to two later volumes, the correspondence with André Caplet and Emma Debussy, which happen to have been published since Mr. Seroff's biography appeared. These two volumes alone convincingly disprove several earlier sources.

Unfortunately also, Mr. Seroff has approached the biography of Debussy with no serious attempt to relate it to the composer's music. This is an impossible undertaking. Unless underlying links can be discovered with an artist's work, the psychological complexities of his life are likely to appear sordid, neurotic or meaningless. Divorced from their achievements, such towering figures as Baudelaire or Wagner, with whom Debussy shares several terrifying features, sink into sheer vulgarity. Biographers who thus exclude the whole *raison d'être* of an artist's life perform a disservice both to the man and to his work, which is indeed the final impression left by this insensitive and distorted portrayal.

E. L.

Personal Recollections of Arnold Dolmetsch. By Mabel Dolmetsch. pp. 198. (Routledge & Kegan Paul, London, 1958, 30s.)

This book exactly fulfils the promise of its title: personal recollections of a great man and a fascinating character. The book is very leisurely, very gossipy and very human; it does not set out to be a critical assessment of Arnold Dolmetsch or of his place in recent musical history, but it will give much pleasure to those who knew and loved him well, and will

convey a little of the remarkable atmosphere in which he worked to those who did not.

Dolmetsch's place in recent musical history was this: he was the first modern musician to have an unqualified faith in early instrumental music, and to put this faith into practice by performing it on its original instruments and in its original form, instead of doctoring it up for modern consumption with patronizing "improvements" of scoring and presentation.

With the revolution in our tastes and methods which ensued now so thoroughly established, it is hard to realize what a struggle its early stages were. In that struggle the authoress of this book supported her ardent and uncompromising husband with a loyalty just as uncompromising. Her book, too, is full of that quality; but she has a great zest for life, and she paints incidentally and unintentionally a portrait of her own charming self as she sailed with him through crises and adventures that would have put a less serene spirit to confusion. Her loyalty and her serenity had more to do with his success than this modest story tells.

R. D.

Choral Latin: Some Notes for the Guidance of Choirs in the Pronunciation of Latin. pp. 25. (National Federation of Music Societies, London, 1957, 2s. 6d.).

Is it to be Sissero, Kikero, Tsistero or Chichero? English teaching has wavered between the first and second, German between the second and third, while Italy, Latium's immediate descendant, has always firmly stuck to the last. How are British choral societies to sing the Mass, the Requiem and the 'Stabat Mater'? This pamphlet gives sensible advice under the guidance of a committee of scholars and musicians, whose conclusions are very interestingly set forth in an Introduction by Frank Howes. If one may talk of "conclusions" in such a controversial matter. Fortunately there has been no hesitation to compromise, so that we are given a text that will be both easy for the English tongue and plausibly Latin—and after all plausibility is all we can hope for with a dead language we have never heard spoken by those who lived with it. What is more, we have to consider the musical sound and the composer's treatment. Thus Mr. Howes need not have explained, as he does, that there is "no good reason why choralists should try to observe the quantities of classical Latin verse", for they could not do so if they wished, except in plainsong, since it is the composer who prescribes the longs and the shorts.

It may be asked why we cannot stick simply to the most plausible pronunciation, the Italian, which moreover is universally used by the Roman Catholic Church. But although liturgical texts do not contain and opera librettos and poems set to music can avoid the Italian for 555, *cinquacentocinquantacinque*, there are, as Mr. Howes reminds us, all those "chees and chaws". These are eschewed in the present model texts, which are given in two columns, line by line, Latin with an English translation on the right and a phonetic spelling of the suggested pronunciation on the left. This has its dangers: "ay" and "oh" for plain Latin a and o are sure to call forth English diphthongal vowels unless the choirmaster is careful to explain at the outset of rehearsals that they are

sented as of Mme. von Meck and two of her daughters is of another generation of the von Meck family altogether: the three figures are Sonia, the daughter of Nadezhda von Meck with, on her left, her sister Ludmilla and, on her right, her nephew Vladimir.

When facts are not forthcoming Mr. Seroff indulges in the most imaginative flights. The entire section giving details of Debussy's courtship of the sixteen-year-old Sonia von Meck is pure fantasy: no authoritative documents exist relating to this episode beyond a bare statement made in 1935 by Nadezhda von Meck's last surviving son. Unsubstantiated gossip of this kind abounds in other sections of this misleading biography. It is not true that Manuel Debussy, the composer's father, "claimed lineage with the Counts of Burgundy". Nor is there any foundation for the conjecture that Debussy was the illegitimate son of his godfather, Achille Arosa. This theory, long ago contradicted by Achille Arosa's son, was finally disproved by Léon Vallas, the distinguished scholar of Debussy's life, before his death last year.

The sources on which Mr. Seroff has drawn are limited. Nevertheless he puts forward this biography as "a complete picture of Debussy's personal life" based on "newly published material". Mr. Seroff must surely be aware that the basic material for a biography of Debussy must be his correspondence, that only a fraction of Debussy's correspondence has so far been published, and that it is likely to be many years before the whole of it can be made known. A "complete picture" can therefore only be offered when the whole of this material is brought to light, correlated and interpreted. Even among the volumes published over the last thirty years or so, those consisting of the letters to Jacques Durand and Pierre Louÿs have remained far from complete; and the same applies to two later volumes, the correspondence with André Caplet and Emma Debussy, which happen to have been published since Mr. Seroff's biography appeared. These two volumes alone convincingly disprove several earlier sources.

Unfortunately also, Mr. Seroff has approached the biography of Debussy with no serious attempt to relate it to the composer's music. This is an impossible undertaking. Unless underlying links can be discovered with an artist's work, the psychological complexities of his life are likely to appear sordid, neurotic or meaningless. Divorced from their achievements, such towering figures as Baudelaire or Wagner, with whom Debussy shares several terrifying features, sink into sheer vulgarity. Biographers who thus exclude the whole *raison d'être* of an artist's life perform a disservice both to the man and to his work, which is indeed the final impression left by this insensitive and distorted portrayal.

E. L.

Personal Recollections of Arnold Dolmetsch. By Mabel Dolmetsch. pp. 198. (Routledge & Kegan Paul, London, 1958, 30s.)

This book exactly fulfils the promise of its title: personal recollections of a great man and a fascinating character. The book is very leisurely, very gossipy and very human; it does not set out to be a critical assessment of Arnold Dolmetsch or of his place in recent musical history, but it will give much pleasure to those who knew and loved him well, and will

convey a little of the remarkable atmosphere in which he worked to those who did not.

Dolmetsch's place in recent musical history was this: he was the first modern musician to have an unqualified faith in early instrumental music, and to put this faith into practice by performing it on its original instruments and in its original form, instead of doctoring it up for modern consumption with patronizing "improvements" of scoring and presentation.

With the revolution in our tastes and methods which ensued now so thoroughly established, it is hard to realize what a struggle its early stages were. In that struggle the authoress of this book supported her ardent and uncompromising husband with a loyalty just as uncompromising. Her book, too, is full of that quality; but she has a great zest for life, and she paints incidentally and unintentionally a portrait of her own charming self as she sailed with him through crises and adventures that would have put a less serene spirit to confusion. Her loyalty and her serenity had more to do with his success than this modest story tells.

R. D.

Choral Latin: Some Notes for the Guidance of Choirs in the Pronunciation of Latin. pp. 25. (National Federation of Music Societies, London, 1957, 2s. 6d.).

Is it to be Sissero, Kikero, Tsistero or Chichero? English teaching has wavered between the first and second, German between the second and third, while Italy, Latium's immediate descendant, has always firmly stuck to the last. How are British choral societies to sing the Mass, the Requiem and the 'Stabat Mater'? This pamphlet gives sensible advice under the guidance of a committee of scholars and musicians, whose conclusions are very interestingly set forth in an Introduction by Frank Howes. If one may talk of "conclusions" in such a controversial matter. Fortunately there has been no hesitation to compromise, so that we are given a text that will be both easy for the English tongue and plausibly Latin—and after all plausibility is all we can hope for with a dead language we have never heard spoken by those who lived with it. What is more, we have to consider the musical sound and the composer's treatment. Thus Mr. Howes need not have explained, as he does, that there is "no good reason why choralists should try to observe the quantities of classical Latin verse", for they could not do so if they wished, except in plainsong, since it is the composer who prescribes the longs and the shorts.

It may be asked why we cannot stick simply to the most plausible pronunciation, the Italian, which moreover is universally used by the Roman Catholic Church. But although liturgical texts do not contain and opera librettos and poems set to music can avoid the Italian for 555, *cinquecentocinquantacinque*, there are, as Mr. Howes reminds us, all those "chees and chaws". These are eschewed in the present model texts, which are given in two columns, line by line, Latin with an English translation on the right and a phonetic spelling of the suggested pronunciation on the left. This has its dangers: "ay" and "oh" for plain Latin a and o are sure to call forth English diphthongal vowels unless the choirmaster is careful to explain at the outset of rehearsals that they are

not to be taken at their face-value. Not that I can suggest anything to take their place that would not call for a similar explanation. I am glad to see "quee vaynit" and not "quee waynit", as I have more than once heard *qui venit* sung by people who have been to a public school later than Mr. Howes has, or who agree with the British Museum Catalogue and with Elizabethan English that there is no difference between u and v—not altogether wrongly even as regards English, let alone Latin, for after all we do call "double-u" what is really double-v. But "qui waynit" is simply ugly, and one of the merits of this pamphlet's instruction is that it combats ugliness.

E. B.

Techniques of Modern Orchestral Conducting. By Benjamin Grosbayne. pp. 279. (Harvard University Press; Cumberlege, London, 1956, 80s.)

The flood of books that continues to pour from the press on this subject reflects the importance nowadays attached to that modern superman, THE CONDUCTOR, an importance once attributed to the *castrato* singer and, in the romantic age, to the instrumental virtuoso. But, as the saying goes, a great conductor is born and not made. Moreover, no book, be it ever so thorough and detailed, can in the nature of the thing be more than a rationalized codification of practical experience—the be-all and end-all of the budding *chef d'orchestre*. Like the young surgeon, he can only develop his technique in doing the actual job, and it is merely its rudiments that he may learn from a manual. And if he possesses inborn interpretative gifts—without which he will perforce remain a "time-beater"—they too can only grow and deepen under the stimulus and challenge of standing *continuously* before an orchestra.

Having cleared the ground of some general reservations, one could hardly wish for an approach to the whole subject more intelligent, sensible and informative than is displayed in this book of Benjamin Grosbayne's. Part I deals with what the author, comprehensively, calls 'Physical Bases of Conducting'. He includes an aspect ignored in most books of this kind:—the separate chironomic functions of the two hands. He aptly refers to the right hand as the "artisan" and to the left as the "artist". Part II centres in the vast subject of style and interpretation, and here too Mr. Grosbayne offers valuable and shrewd advice when he selects characteristic examples and elucidates their specific technical and interpretative problems. The range of works referred to and/or discussed is an astonishingly wide one, extending from Bach to Bartók, Stravinsky and Hindemith, and it is welcome to find opera and operetta included ('Trovatore', 'Manon', 'Fledermaus', etc.). Any conductor with experience of the theatre will affirm that the technical problems posed in this sphere outbalance, both in intricacy and frequency, those encountered in symphonic conducting. For the tyro there is, therefore, no better preparation than a long spell of duty in an opera-house.

The book is handsomely produced and profusely illustrated with more than 100 diagrams and some 200 musical extracts. In addition, there are two Appendices and a copious specified Bibliography, but a separate list of the printed extracts would have been useful.

M. C.

Cello Playing of Today. By Maurice Eisenberg, in collaboration with M. B. Stansfield. pp. 147. (The Strad, London, 1957, 40s.)

Of all players of the bowed strings, cellists have by far the most difficult job. Prodigies of technique are demanded in the instrument's everyday orchestral existence, and its use by a top-flight soloist calls for artistry, bravura and sheer physical exuberance larger than life.

The basic teaching in this treatise is presumably that of Casals, of whom Mr. Eisenberg is a distinguished disciple. In the present analysis it proceeds with the inevitability and naturalness of all great discoveries. Mr. Eisenberg does not try to hammer home hard-and-fast rules; the emphasis is on the essential fluidity of all technique and its subservience to artistic purposes. Although the author protests that he is "not a writer", his illuminating descriptions of all those elusive motor and sensory reactions that the player must bring to bear upon his task could not have been bettered.

If one may single out from fourteen closely-written chapters an item for special mention, Mr. Eisenberg's postulation of the "living left hand" is perhaps the most striking. This shows the variety of postures that the fingers must prepare, adopt and quit in playing even the simplest of first-position scales effectively on an instrument so large as the cello.

Mr. Eisenberg has much to say about "relaxation", that gentle but not-always-practised art of employing the nervous and muscular systems efficiently and to such good purpose that they are restored and rejuvenated even while working hard under the stimulus of playing. He has little to say about "style"; but it sticks out a mile that, in string playing, good style is the visual result of just that economy of effort, and becomes a poem of movement and a joy to behold. The incomparable grace of a first-class player in action arises from completely co-ordinated nerve, bone and muscle, and it tells in the musical result. Mr. Eisenberg's relaxation is of the athlete, poised and balanced, not of the crooner, flabby and denatured. Nothing brings this home more forcibly than the admirable series of photographs of his own capable and purposeful hands.

It is interesting, though slightly disturbing, to find Mr. Eisenberg recommending (Chap. VIII) a system of intonation which could be called Pythagorean:

... On stringed instruments, as in singing, intonation should be "relative"—which means related to the key and harmony. . . . Instruments of the violin family . . . offer admirable scope for producing sensitive chromatic and harmonic notes and intervals. Minor thirds and diminished sevenths should be pitched rather low, because they are inclined to lean downwards owing to their attraction to their natural resolution, a semitone below them. . . . Similarly major thirds and leading notes are drawn upwards instinctively and should be played a little higher than would be possible on a "tempered" piano or organ.

This instinctive narrowing of semitones according to their melodic direction is the ingrained habit of mind of most string players, but in fact the major thirds of equal temperament are already precariously high and must be flattened, not sharpened, in order to produce true concords. Admittedly, the reverse procedure seems to accord more with the untrammelled melodic inflection of the Aeolian mode and to show how heavily the western harmonic practices of the past three hundred years sit upon the flight of melody. Nevertheless, instruments have to be played

together; and it is probably because of this habitual tendency of modern strings to force major thirds upwards and then to bring tonics and dominants into line when these are found not to fit, that leads to the common accusation directed against them by wind players that they tend to tune sharp.

Although it is addressed to cellists, there is much in this book for the thoughtful player of other stringed instruments to ponder, for ultimately the same approach to the problems involved must inform all who would master any one of them. There are many hundreds of music-type examples, mostly from works in the standard repertory of the cello. E.H.

La Musique expressive. By Ivo Supićić. ('Bibliothèque Internationale de Musicologie', ed. by Gisèle Brelet.) pp. 130. (Presses Universitaires de France, Paris, 1957, Fr. 600.)

This "essay in psychology and musical æsthetics", having defined its terms of reference, resolves itself into a research as to the nature of the expressive elements in music, their provenance from the composer's mind, their effect on the listener. The enquiry is analogous to Vernon Lee's 'Music and its Lovers', a book not mentioned in this well-stocked bibliography, and although M. Supićić leaves emotion coldly on the outer edge of his enquiry, Vernon Lee's chapter on 'Emotion of Music versus Emotional Music' might have served as a pattern for his treatise. The definition of terms is important for the understanding of this enquiry, and although the author, writing in a language not his own and being read at this juncture by another foreigner, is not always as clear as his subtle reasoning demands, he manages to determine the scope of the enquiry by a process of elimination, differentiating what he calls ontological (metaphysical) expressiveness from phenomenal expressiveness; the former he connotes with pure music, the latter, presumably, with descriptive music, a type vitiated for him by the company it keeps and therefore suspect. However, this definition of purity is further narrowed to exclude what the author terms formalism or, as others might say, cerebration; it is not the activities of a composer's brain that is significant here but the pulsing of his heart, the *expérience vécue*, which alone is held capable of producing music worthy of the term "expressive". There remains the question of communication between composer and listener. How far this can ever take place when the material, though it may be expressive of a composer's *expérience vécue*, is nevertheless a non-conceptual abstract of that experience, is a matter the author is forced to leave in suspense. Yet if one feels, perhaps through inability to understand adequately the author's reasoning, that he has failed in that respect, one realizes that his enquiry has covered much ground, revealed points of considerable interest and in doing so has produced its moments of illumination. Merely to attempt to loosen music from the tentacles of conceptualism is worth the effort. S. G.

Joseph Haydn: Thematisch-bibliographisches Werkverzeichnis. By Anthony van Hoboken. Vol. I: Instrumental Works. pp. 848. (Schott, Mainz and London, 1957, Mk. 96.00, £7 12s. 6d.)

The appearance of Vol. I of Dr. van Hoboken's long-awaited Haydn

thematic catalogue is an event of the first magnitude. It is the fruit of over thirty years of research, and the scope and size of the undertaking is the measure of the need for it. In the unfinished state of the two projected collected editions there was, until now, no comprehensive survey of Haydn's music, and the range of reliable modern editions still leaves many fields of Haydn's work untouched. Dr. van Hoboken is the first to achieve a synthesis, and future editors—whether of isolated works or of the collected edition of the future—librarians, and all students of Haydn's life and work, will be lastingly in his debt.

To say that Dr. van Hoboken has done for Haydn what Köchel did for Mozart would be to draw the obvious parallel; but it would be an over-simplification. In dealing with Mozart's output Köchel was indeed gathering what was scattered, neglected and fragmented; but Mozart's output was that of a short, albeit strenuous, creative life, and his popularity and the consequent demand for his work was relatively small. Haydn, on the other hand, was active for over half a century, and long before the end of that time he was a best-seller. In consequence there is a far greater volume, not merely of actual works but also of source material, in manuscript copies and published editions, which must be examined in order to establish a correct text and chronology. Even this is an over-simplification, for it takes no account of the further complications that resulted from Haydn's popularity: the publication of other men's work under his name to ensure a ready sale, the pirating of editions and the countless arrangements of his music for instrumental combinations other than those for which they were originally written.

The scope of the material also determined its treatment, and it would have been impossible for Dr. van Hoboken to model his catalogue on Köchel's plan—that of a straightforward chronological arrangement. The sheer bulk of Haydn's output would have led to unwieldy numbering, even if it were possible to date each composition with exactitude. But even where Haydn's autograph is preserved (and this is true of only a fraction of his work) he was not in the habit of recording the precise date of composition, but merely the year. In the far larger bulk of works existing only in manuscript copies or published editions, the utmost that can be achieved, by means of watermarks, plate numbers and publishers' addresses, catalogues and advertisements, is the setting of approximate boundaries. Moreover, Haydn's own thematic catalogues—that drawn up by his factotum Elssler under his supervision in 1805 and the draft catalogue of earlier years—are classified lists and make no attempt at chronological arrangement (though the draft catalogue, which left space for running entries in successive years, gives some incidental guidance).

For these reasons Dr. van Hoboken's decision to plan his catalogue on a classified basis was the right and only possible one. The main division is between the instrumental and vocal works. This first volume, accordingly, comprises the instrumental compositions; Vol. II will contain the vocal works, including the arrangements of Scottish songs, together with comparative tables of opus numbers, as used by publishers working in Haydn's lifetime, and other important reference lists.

The twenty categories into which the instrumental works are classified in the present volume follow each other in a logical order. Group I

contains the symphonies, with a sub-group (Ia) for the overtures; Group II is headed "Divertimenti in four and more parts" and covers works for all the larger chamber groupings, from the very early string quintet to the *notturni* written for the King of Naples shortly before the English visits. The chamber music without keyboard (save as continuo) follows in Groups III to VI; Group III contains the string quartets. Group VII consists of the concertos for instruments other than keyboard, Groups VIII and IX of the marches and dances. The works for various instrumental combinations with baryton occupy Groups X to XIII, while the keyboard works—piano trios, solo sonatas and other pieces, concertos and chamber works with keyboard—are blocked together in Groups XIV to XVIII. Each of the two final categories is *sui generis*: the pieces for musical clock, which occupy Group XIX, and Haydn's two instrumental versions of the 'Seven Words' in Group XX. Within each group the arrangement is, as far as possible, chronological. Where a recognized numbering already exists, such as that provided by the Breitkopf collected edition for the symphonies, Dr. van Hoboken takes it over unchanged, though recording any actual redatings made necessary by subsequent research. For the piano trios he adopts Larsen's chronological numbering, and with other categories he bases his numbering on that of Haydn's catalogue of 1805; in the case of categories omitted by Haydn altogether (such as the ballroom minuets and the pieces for musical clock) he provides his own.

In adhering to the numbering and order given in Haydn's catalogue Dr. van Hoboken is consistent to the point of allowing works listed by Haydn but subsequently lost to remain in the position originally allotted to them, instead of relegating them to an Appendix. The spurious and doubtful works, too, instead of being gathered into a single Appendix, are arranged by key at the end of the group to which they belong. This system has its disadvantages. The distinction between birds in the hand and those in the bush is a real one, and it is disconcerting to find, numbered consecutively among the solidly attested divertimenti, three ghosts whose sole embodiment is an incipit and a catalogue reference, or to look hopefully into the pigeon-hole labelled "Oboe Concertos" only to find that its sole occupant is the spurious or at least highly doubtful work in C major. Against this criticism Dr. van Hoboken might well maintain that the time has not yet come for a final sifting, and that to attempt it now would be to impose clarity where it does not and cannot exist. As he himself makes clear, even his own conclusions and numberings are provisional. The collected edition of the future must achieve some sort of finality, but meanwhile research is still in progress. Lost works are brought to light, as witness the rediscovery in a manuscript copy in Paris, of the marionette opera 'Philemon and Baucis' (though if, as he states in his remarks on the overture, the existence of the Paris copy was known as early as 1935, it is strange that it should have been left to Dr. Jens Peter Larsen to "rediscover" it anew in 1950; perhaps the notes on the actual opera in Vol. II will explain the discrepancy). Autographs either lost or unknown to scholarship may be found among uncatalogued material or in private possession (as in the case of the Divertimento Group II No. 24, a set of variations for string and wind instruments,

traced by Dr. van Hoboken himself at Heidelberg), confirming authorship, establishing chronology and sometimes drastically altering existing estimates in the process. Much work, too, still remains to be done in sifting the many works of doubtful authenticity, and while some have already been allocated to their rightful authors, there are others over which the argument is by no means closed—for instance, the Toy Symphony and the set of *Feldpartiten* containing the *Corale Sti. Antonii*, which Dr. van Hoboken, challenging recent attributions to Leopold Mozart and Pleyel respectively, provisionally accepts to the extent of allotting them a serial number instead of relegating them to the section arranged by key. Dr. van Hoboken's plan allows for the readmission of rediscovered and authenticated works to the canon with the minimum of disturbance.

A different and very valuable form of appendix is provided for certain sections, to set forth those works which, though apparently belonging to one section, are in fact arrangements of works for other instrumental combinations. Puzzled students and performers will find here the solution of many of their problems. It would be helpful if, in future editions, the 'Six Divertissements à huit parties concertantes', first published as Op. 31 in Vienna and London, were thus recorded in the Appendix to Group II, the 'Divertimenti zu vier und mehr Stimmen', as well as in Group X, for although they were originally divertimenti with baryton and are thus properly entered among the baryton works, this fact is neither self-evident nor universally known.

The treatment of individual works is of exemplary thoroughness. Incipits (on a single staff) are given not only for the first but for every movement, and the sources for each work are set out with a completeness which testifies to the vast scope of Dr. van Hoboken's researches. Contemporary catalogue references are given, as also lists of all known contemporary manuscript copies; editions which appeared in Haydn's lifetime are listed and described in the fullest detail. In his remarks on each work Dr. van Hoboken draws extensively on Haydn's correspondence, often of great importance in deciding matters of chronology. In many cases he adds new information resulting from his own researches and those scholars whose collaboration he acknowledges. To take a single instance, the 'Seven Words', according to a Spanish informant, were first given, not in Cadiz Cathedral but in a subterranean chapel, the Santa Cueva. Farther on, in his comments on the work itself, Dr. van Hoboken disposes of the legend that the original version contained settings of Christ's utterances for bass recitative.

Curiously enough, in a scholarly work of this order, the least satisfactory feature is its system of references to works in the Bibliography. A condensed bibliography is given for each work, but there are inconsistencies in execution. H. C. Robbins Landon's 'The Symphonies of Joseph Haydn', for example, is listed in the general bibliography covering the symphonies, and certain references are made to it in regard to individual works; but no reference appears, under Symphonies 96 and 98, to one of its most important sections to the practical musician or student, that in which Mr. Landon discusses the authentic original text of those symphonies as compared with existing practical editions. There are

paper 'Haydn, Fresh Facts and Old Fancies' ('Proceedings of the Royal Musical Association', 1941-42), the title of which, though it is quoted three times, is nowhere correctly given. The occasional quoting of isolated æsthetic opinions, in a work which expressly disavows æsthetic judgments, is also curious, even if the intention is perhaps ironical, as when he cites Pohl's and Geiringer's depreciatory comments on the D minor string Quartet, Op. 42, or Larsen's summary dismissal of the subtle and witty C major Fantasy of 1789.

The book is handsomely bound and produced, as befits its importance, and the lay-out is on the whole admirably clear, especially in the setting-out of the titles, dates and plate-numbers of early editions. In one respect, however, it falls short of ideal clarity. It is natural that where works are published in sets—the string quartets are obvious examples—those constituting a set should be grouped together for purposes of comment and of listing early editions. But the incipits for each work, instead of being severally numbered, are allowed to run on one after another without even a space between the themes of the successive quartets. Better spacing, and the prefixing of the serial number of each work, would have made for better appearance as well as greater ease of reference.

It was inevitable that the disease of abbreviation by initials, which afflicts us all nowadays, should make itself felt in a work in which the sources are so numerous and their titles in many cases so unwieldy. An explanatory code of no fewer than eight pages is required to decipher the names of the libraries and museums as well as the bibliographical sources quoted here. But this evil, doubtless necessary in order to keep the volume within manageable size, is greatly mitigated by the fact that this code is printed in a separate leaflet, supplied in a pocket at the back of the book, which can be placed alongside the page referred to. It is greatly to be hoped that this ingenious and practical idea may be retained in subsequent editions.

R. H.

Dietrich Buxtehude: der Mann und sein Werk. By Hans Joachim Moser. pp. 90. (Merseburger, Berlin, 1957, Mk. 5.80).

The author of this little book has achieved the two-edged reputation of becoming for Germany the musicological chauvinist *par excellence*. For him Buxtehude, though claimed by Denmark and for a time, less successfully and mistakenly, by Sweden, has to be represented as a pure German. It is not enough that his music is as thoroughly German as Handel's is not, and that he was perfectly at home at Lübeck, in spite of various difficulties, as Handel was in London. (We ought to know, since the church of which he was churchwarden is a stone's throw from where this journal is published, and his house almost as near.) But now, it must at all costs be shown that Buxtehude was not born at Helsingør, but at Oldesloe in southern Holstein. The costs are heavy, however: "in all probability" is as near as the author can get, and he has to admit that Holstein was then under Danish rule, though he refrains from saying that Oldesloe has a very Danish sound. So where are we? Why not accept Buxtehude as what he

certainly is, a German composer, wherever he was born, just as any sane occasional slips in the quoting of titles (as in the case of Marion Scott's person accepts Lully as a French composer. Let us not drag Handel in again, except to show how Professor Moser wants to have his national advantages both ways by more than hinting (p. 12) that the school to which Buxtehude belonged influenced the Handelian oratorio as well as Bach's cantatas and organ works. Has the Professor ever listened to a Handel oratorio with the open mind of a musician with a sense of style and not with the ears of a prejudiced scholar who hears what he wants to hear? (How apt is his comparison of Buxtehude's music to the architecture of northern brick Gothic, and how utterly inept any notion of finding anything like that in Handel!) Or, if he really must insist on his prejudices, will he please produce his evidence?

It is a pity the little book is marred in this way, for it has many fine qualities. The scholarship underlying the discussions of Buxtehude's work, which fortunately receive by far the greater share of Professor Moser's attention, is exemplary wherever it is not allowed to be warped by extravagant or untenable patriotic claims, the writing is lucid and to the point, and all sorts of interesting observations are made incidentally, showing a richly stored and cultivated mind.

E. B.

Leoš Janáček: Leben und Werk. By Max Brod. Revised Edition. pp. 74. (Universal Edition, Vienna & London, 1956. 10s.)

This small book was finished in its original form early in 1924 and published the same year in a Czech translation by Alfred Fuchs to celebrate Janáček's seventieth birthday. The present edition adds a few pages that do not amplify the very meagre treatment given to 'The Cunning Little Vixen' and 'The Makropoulos Case' in the original work, which appeared shortly before the production of these two operas. Nor are we told much about any other late works; only the 'Sinfonietta' and the 'Glagolithic Mass' fare comparatively well. There is no pretence of anything like biographical completeness either, at any stage of the book.

It is to be regretted that Dr. Brod did not decide to melt down the early portions and reshape the whole of his material into a new work. There is no sign of any such attempt, and the present tense is retained for biographical facts, which are told as though Janáček were still alive. One deplores this the more because Dr. Brod shows great sensibility in his appraisal of a genius whose greatness he recognized at a time when some eminent Czech scholars, like Nejedlý and Helfert, were still hostile. He shows very shrewd judgment in saying, for instance, that what was for long criticized as a want of technical accomplishment was in reality a sensitive avoidance of any show of technique for its own sake, which Janáček would have regarded as an abuse of it. It is good, too, to find the prevalent notion that Janáček's music is based mainly on melodic snatches derived from speech inflections put in its place. That he constantly took down such inflections in musical notation for future use is an indisputable fact, but Dr. Brod is surely right in asserting that they are merely raw material, not the actual substance of composition.

E. B.

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Dietrich Buxtehude: der Mann und sein Werk. By Hans Joachim Moser. pp. 90. (Merseburger, Berlin, 1937, Mk. 5.80).

The author of this little book has achieved the two-edged reputation of becoming for Germany the musicological chauvinist *par excellence*. For him Buxtehude, though claimed by Denmark and for a time, less successfully and mistakenly, by Sweden, has to be represented as a pure German. It is not enough that his music is as thoroughly German as Handel's is not, and that he was perfectly at home at Lübeck, in spite of various difficulties, as Handel was in London. (We ought to know, since the church of which he was churchwarden is a stone's throw from where this journal is published, and his house almost as near.) But now, it must at all costs be shown that Buxtehude was not born at Helsingør, but at Oldesloe in southern Holstein. The costs are heavy, however: "in all probability" is as near as the author can get, and he has to admit that Holstein was then under Danish rule, though he refrains from saying that Oldesloe has a very Danish sound. So where are we? Why not accept Buxtehude as what he

advantages both ways by more than hinting (p. 12) that the school to which Buxtehude belonged influenced the Handelian oratorio as well as Bach's cantatas and organ works. Has the Professor ever listened to a Handel oratorio with the open mind of a musician with a sense of style and not with the ears of a prejudiced scholar who hears what he wants to hear? (How apt is his comparison of Buxtehude's music to the architecture of northern brick Gothic, and how utterly inept any notion of finding anything like that in Handel!) Or, if he really must insist on his prejudices, will he please produce his evidence?

It is a pity the little book is marred in this way, for it has many fine qualities. The scholarship underlying the discussions of Buxtehude's work, which fortunately receive by far the greater share of Professor Moser's attention, is exemplary wherever it is not allowed to be warped by extravagant or untenable patriotic claims, the writing is lucid and to the point, and all sorts of interesting observations are made incidentally, showing a richly stored and cultivated mind.

E. B.

Leos Janáček: Leben und Werk. By Max Brod. Revised Edition. pp. 74. (Universal Edition, Vienna & London, 1936. 10s.)

This small book was finished in its original form early in 1924 and published the same year in a Czech translation by Alfred Fuchs to celebrate Janáček's seventieth birthday. The present edition adds a few pages that do not amplify the very meagre treatment given to 'The Cunning Little Vixen' and 'The Makropoulos Case' in the original work, which appeared shortly before the production of these two operas. Nor are we told much about any other late works; only the 'Sinfonietta' and the 'Glagolitic Mass' fare comparatively well. There is no pretence of anything like biographical completeness either, at any stage of the book.

It is to be regretted that Dr. Brod did not decide to melt down the early portions and reshape the whole of his material into a new work. There is no sign of any such attempt, and the present tense is retained for biographical facts, which are told as though Janáček were still alive. One deplors this the more because Dr. Brod shows great sensibility in his appraisal of a genius whose greatness he recognized at a time when some eminent Czech scholars, like Nejedlý and Helfert, were still hostile. He shows very shrewd judgment in saying, for instance, that what was for long criticized as a want of technical accomplishment was in reality a sensitive avoidance of any show of technique for its own sake, which Janáček would have regarded as an abuse of it. It is good, too, to find the prevalent notion that Janáček's music is based mainly on melodic snatches derived from speech inflections put in its place. That he constantly took down such inflections in musical notation for future use is an indisputable fact, but Dr. Brod is surely right in asserting that they are merely raw material, not the actual substance of composition.

E. B.

C. Ph. E. Bach und seine Lieder. By Gudrun Busch. 2 vols. (Kölner Beiträge zur Musikforschung, Vol. XII.) pp. 407 & 110. (Bosse, Regensburg, 1957.)

A rather unpleasing facsimile reproduction of a typescript, this bulky and elaborately detailed work has very much the look of a typical German dissertation, and if ever this kind of thing was worthy of earning a doctor's degree—in philosophy, for Germany still has no specifically musical one—it can only be said that Miss Busch should have become Dr. Busch on the strength of it alone. That her subject is recondite would certainly not have been held against her, and it is by no means as far-fetched nor as useless as theses of this sort often turn out to be, as anybody knows who has come across pamphlets bearing some utterly obscure composer's name followed by something like "ein Beitrag zur Geschichte der Schweinfurter Orgelmusik im zweiten Drittel des 17. Jahrhunderts". C. P. E. Bach's songs had nothing like the influence on later composers that his instrumental music had, in fact none at all, to speak of, but this author has much to say about them that is of great interest, and she says it most painstakingly: the pages teem with footnotes.

The second volume contains a complete list of the songs (over 300), an index and an appendix of 96 musical examples, some of them extensive. Titles, opening words, poets, dates of composition and publication, with details of the latter, are most valuable features of the catalogue, and a column showing names of other composers who set the same words, including Gluck, Haydn, Mozart and Schubert, is fascinating. Among the poets are Lessing, Gellert, Klopstock and Höltz as well as fashionable minor figures, but not Goethe, though he was thirty-nine by the time Bach died.

E. B.

NOTE.—The publishers of the 'British Union Catalogue', reviewed on pp. 77-79 of the January issue, have asked me to state that the publishers of the work for the U.S.A. are Walter J. Johnson, Inc., 111 Fifth Avenue, New York 3, and that the American price is \$58.50.—Ed.

REVIEWS OF MUSIC

Music of Scotland: 1500-1700, ed. by Kenneth Elliott, song-texts ed. by Helena Mennie Shire. 'Musica Britannica', Vol. XV. (Stainer & Bell, London, 1957, 75s.)

'Musica Britannica', having reached its fifteenth volume, steps across the border and explores (more or less) a great variety of music composed between, let us say, the Scottish invasion of England in 1496 and the belated Union between the two countries in 1707. Those two centuries saw very little interaction of musical influences between the two neighbours. English music under the early Tudors was run by Welshmen and Flemings, whereas contemporary Scottish music leaned heavily on a Franco-Italian prop. As time went on, both Scottish and English national features emerged at the expense of foreign casts, so that the eventual political union in no wise reflected matters artistic. In spite of the odd Scottish musician's defection to England, the two nations remained relatively independent.

There was a time when great claims were made for Scottish music. On the strength of one name, or some nebulous topographical allusion, the entire contents of choirbooks and part-books were enthusiastically ascribed to Scottish authorship. As long ago as 1910 Arkwright published a motet under the name of Patrick Douglas; it was not long before he re-ascribed it (correctly this time) to Lassus. Various Scottish scholars thereafter good-naturedly added to the confusion, which was only quelled during the last ten years by the researches of two Sassenachs and one American. Gradually the picture became clear: what had been long considered Scottish music was either English or continental, and what had long been thought lost was happily rediscovered and found to be Scottish. It is fitting that editors from Aberdeen and Dundee should now complete the task, even though their completion may leave something to be desired.

Well over half the music in this anthology is anonymous. With some justification, the editors have postulated Scottish authorship for songs whose text gives firm evidence of its country of origin. I am not so sure about the four anonymous pieces of Latin church music in the first part of the volume. Indeed, after repeated readings I fail to detect any musical features that could be described as specifically Scottish. The fact that each of the three anonymous Masses has a Kyrie is suspicious in itself, for this part of the Ordinary was rarely set in Britain. Even when Carver based his 'L'homme armé' Mass on Dufay's, he omitted the Kyrie: he did so moreover for four out of the five Masses that can be definitely ascribed to him.

The 'Rex virginum' trope was dropped from insular missals towards the end of the fourteenth century, but it remained a firm favourite of continental composers until the mid-sixteenth. This Mass, like the three-part one, seems to me to have firmly-embedded continental characteristics. I took the same view many years ago when I first saw a transcript of the six-part Mass and noticed that its *cantus firmus* was based on the

offertory 'Felix namque'. No insular Mass based on an offertory chant has come down to us, and I very much doubt whether anything of the kind ever existed outside the continent. 'Descendi in hortum meum' is a text much set by Flemish and Italian musicians, who are represented in the very set of part-books from which this anonymous piece is taken.

In music of the reformed church the editors are on safer ground. But the music of Blackhall, Kemp, Angus and Peebles, while competent in the main, has no claim to greatness. It may be considered functional music of a certain class, and as historical material it has interest. The songs, whether unaccompanied or with lute or viols, are similarly of more interest to the historian than to the musician. They cannot measure up to the stature of English songs and madrigals, or even to that of an English song set by a renegade Scot. Compare for example No. 39 ('Support your servand') with No. 44 ('Defiled is my name'): they are not dissimilar in style, but the quality of the latter song is far and away superior to the former. Again, I find nothing remarkably Scottish about Johnson's song, or for that matter about his 'Deus misereatur' and 'In nomine'. I should have preferred to have music written about Scottish people, such as the anonymous five-part songs on Mary Queen of Scots.

Leaving aside the quality or true nationality of the music and its composers, there is one point very much in favour of this volume: it has been extremely well edited, and the collation of all available sources has been carried out in expert and conscientious fashion. D. W. S.

Joseph Haydn, *Mass in B flat major* ('Schöpfungsmesse'). Facsimile in full score. Publication of the Joseph Haydn Institute, Cologne. (Henle, Munich, 1957.)

To the vast serial production of the new and definitive Collected Edition the present facsimile of Haydn's "Creation" Mass is sent out as a kind of trailer, and a very handsome and appealing one it is. The facsimile itself, finely reproduced, comes first, and the necessary commentary follows at the end of the volume, this allowing Haydn's autograph to make its impact undulled by pages of "prefatory" matter. The commentary itself, by Wilhelm Virneisel, is lucid and succinct. It gives a short account of the work which, composed in 1801, is the last but one of the six great late Masses (it owes its nickname to a self-quotation or reminiscence, in the "Gloria", of a theme from the oratorio).

Dr. Virneisel also gives the history of the autograph itself, which, for many years thought to be lost, came to light in Switzerland after the second world war and was presented to the Bavarian State Library in Munich. He also discusses its characteristics, both as an example of Haydn's musical handwriting and as a piece of musical calligraphy. Here is the beauty of a compound of fine, precise penmanship and of a translation into visual terms of Haydn's subtle and sensitive interplay between the choir and the orchestra, with its own component "choirs" of strings and wind.

There is but one criticism to make of the production: the facsimile contains no pagination other than Haydn's own, and this starts afresh

with each movement, whereas references in the explanatory essay to a non-existent consecutive pagination have to be hunted up by their musical and liturgical context.

R. H.

Stravinsky, Igor, *Agon: Ballet for Twelve Dancers* (Boosey & Hawkes, London, Full Score, 42s. Miniature Score 15s.)

Stravinsky's latest work is considerably easier to come to grips with than his previous one, the 'Canticum Sacrum'. The ballet is "abstract", and its title indicates simply a "contest" of dancers (four male and eight female). There are four main sections, separated by ritornello-like interludes. Each section contains three dances, for varying groups of dancers. The last section leads into a coda that recapitulates the opening dance. The music is very varied in style. Serial elements appear in most of the pieces, but in the first two groups do not predominate. In the second group other structural devices take precedence. The second half of the *Saraband-Step* is a fairly strict inversion of the first half, and the *Gailliarde* (*sic*) is canonic. The first full twelve-note series appears in the Coda to this group. The second half of the work is almost entirely serial, though not always twelve-note. Group 3 consists of three *Bransles*, the first two based on different six-note series, the third on a twelve-note series formed by joining the two (with a slight modification of the note-order of the second). In the final group different but closely related twelve-note series are used, with small four-note series within them. These dances are serially very intricate and rich, although relatively spare in texture. Their musical style is the most difficult, but as in the rest of the work the strong dynamic interest helps the ear. So does the instrumentation. To a normal orchestra with triple woodwind Stravinsky adds harp, mandolin, piano and a percussion group including xylophone, castanet and three tom-toms (or high timpani), used with arresting fantasy and variety, often in chamber-orchestral groupings—for instance in the *Gailliarde*, which is for three flutes, mandolin, harp, piano, timpani, solo viola, three solo cellos and two solo double-basses.

C. M.

Istituzioni e Monumenti dell'Arte Musicale Italiana. Vol. I (Nuova Serie): 'La Cappella Musicale del Duomo di Milano' [General Editor, Gaetano Cesari]. Parte prima—Le Origini e il Primo Maestro di Cappella: Matteo da Perugia', ed., with an introduction, by Fabio Fano. (Ricordi, Milan, 1957. £12 10s.)

In these days of profuse activity in the field of musicological publications, when so many of the great series of national musical monuments, interrupted by the war or its aftermath, are now beginning to reappear, it is particularly pleasant to welcome the first volume of Ricordi's new series of 'Istituzioni e Monumenti'. This handsomely produced volume, with its 520 pages of hand-made ivory paper, contains rather more music than text, and 20 illustrations of music (some in colour), documents, places and personages. The publishers are to be congratulated not only on the splendid physical appearance of the volume, but also on its size

(215 x 288 mm.), which is considerably smaller than the six volumes of the original series that appeared between 1932 and 1939. It is good to know, incidentally, that these six volumes will be reprinted in the near future.

The encouragement of musicological studies in northern Italy was due in no small measure to the efforts of Gaetano Cesari, a critic, teacher and writer who lived from 1870 until 1934. He left to posterity, and more particularly to his pupils, a remarkable collection of musical and documentary transcriptions, the fruit of many years of study and research. Part of his plan for the publication of early Italian music was to throw light on the musical history of Milan Cathedral, and especially on two of its most renowned figures—Matteo da Perugia and Franchino Gafurio, whose activities graced the fourteenth and fifteenth centuries respectively. Cesari's pupil, Fabio Fano, who is primarily responsible for working out the original plan, augmenting it where necessary, and providing commentaries and critical apparatus, realized that Matteo and Franchino could not possibly be compressed into one volume. Thus he was able to concentrate on the origins of the Milanese musical tradition, and on the first known *maestro di cappella*, in this first volume of the new series.

His introductory chapter is exceedingly rich in new information about music in Milan during the reign of Gian Galeazzo Visconti, whose family was often mentioned in the texts of occasional pieces by the best composers of the age. The cathedral, as a centre of new music and *ars nova* influences, grew to be of immense importance thanks to the music-loving cardinal archbishop Pietro Filargo, who encouraged Matteo in his experiments with voices, instruments, new forms and new harmonic ideals. In the ensuing quotations from the cathedral archives, a generous selection of entries pertaining to music is given from 1387 onwards, Matteo's name appearing for the first time in 1403.

Undoubtedly one of the most useful of the appendices is a complete inventory of a manuscript in the Este Library at Modena (lat. 568, but sometimes referred to in musicological literature by its former or modern pressmark—IV.D.V. and x M.5.24 respectively). An inventory such as this one is similar in value to the excellent lists of medieval and Renaissance sources by Bessler, Plamenac, Reaney and de Van. Had Fano added to his comments a list of concordances, the inventory would have been even more valuable still. For good measure, however, he gives a complete description and listing of the Parma fragment (Archivio di Stato, B.75.52). Before the section containing the musical transcriptions is reached, there are succinct accounts of *trecento* notation and editorial procedure, besides reprints of the texts set to music.

The music itself is presented in two forms: first, in old clefs and with unreduced notation, then below this a "guida per pianoforte" using modern clefs and key-signatures, and halved or quartered notation according to the metre. Generous as this is, one may well ask whether such luxury is necessary. The use of a straightforward open score, with modern clefs and reduced notation, would have saved an immense amount of space and considerably cut down production costs. True, the pianist would have suffered; but this is not piano music, and any musician worthy of the name should be able to read a modernized three-stave open score without any great difficulty.

Matteo is represented by one motet, five settings of 'Gloria in excelsis', two Italian songs, twelve French songs and one textless canon. Added to these are two works to which he provided a third voice-part, and several other compositions that may be attributed to him, though the sources give no clue as to the composer. Anybody who knows that old Oiseau-Lyre recording of the "sopraniste" M. Archimbaud, singing Matteo's 'Gloria' (No. 6 in the present volume, p. 235) will admit that this is music to be reckoned with. Sometimes disarmingly simple, Matteo can switch almost without warning into the most incredible displays of notational legerdemain, quite beyond the reach of the majority of singers to-day. Yet he is not all fire and passion: there is often a solid basis to his workmanship, either in the form of a *cantus firmus* or a strict isorhythmic scheme, so that we feel the presence of an eminently practical composer—a man who had to deal with singers and instrumentalists in the course of his daily round, and who knew precisely what they could or could not do. No musician or scholar who admires the Italy of Petrarch and Dante should fail to read this book, for Matteo emerges as a luminous rather than a shadowy character, and his music shows him to be an undisputed master in his own right.

Although I differ considerably from Fano in the matter of *musica ficta* readings, I feel that his transcriptions are generally reliable and commendable, and they do afford an indispensable working basis for further study.

D. W. S.

Poulenc, Francis, *Dialogues of the Carmelites*, Opera in 3 acts and 12 scenes.

Libretto by Georges Bernanos; English version by Joseph Machlis.

Vocal Score. (Ricordi, Milan, London & New York, 84s.)

Poulenc's new opera has been fully discussed after its first Covent Garden performance on 16 February, and I have myself said all I can find to say, both about its deficiencies in workmanship (bald declamation for the voices and block harmony for the orchestra for the most part) and the touching and sometimes striking effect it nevertheless achieves in the theatre. It remains to say something about this score, as a score, since the publishers have elected to ask four guineas for it. One expects an *édition de luxe* at such a price, but they are issuing one at five guineas, presumably bound in cloth and perhaps printed on special paper, but doubtless done from the same plates. It must be said quite frankly that these plates are wretched at even the lower price. The English words are reproduced as written in by hand and cuts, corrections and afterthoughts (including half a page of new music) appear in the same slovenly way. On the other hand the very effective though sub-Berliozian March to the Scaffold in the final scene, being an afterthought, is not there at all.

This may be thought harsh criticism of merely technical matters, but those who are thinking of spending their money on a vocal score must be told what to expect. For the same reason it must be said, too, that they need not fear being confronted with one of those modern scores nobody can play; indeed I do not think I have ever found any opera easier to read at sight than this. The paper is decent and the engraving clear if not especially handsome.


E. B.

- Boulez, Pierre, *Le Marteau sans maître* for contralto and six players. Full Score. (Universal Edition, Vienna & London, 20s.)
- Stockhausen, Karlheinz, *Nr. 5 Zeitmasse* for flute, oboe, cor anglais, clarinet and bassoon. Score. (Universal Edition, Vienna & London, 40s.)
- Webern, Anton, *Cantata Das Augenlicht* for chorus and orchestra, Op. 26. Miniature Score. (Universal Edition, Vienna & London, 5s. 6d.)
- Cantata No. 2* for soprano, bass, chorus and orchestra, Op. 31. Miniature Score. (Universal Edition, Vienna & London, 8s. 6d.)

Having heard the Boulez and Stockhausen works on the wireless before receiving the scores, I have an impression of them that I could never have gained from the scores alone. The Stockhausen seemed an undistinguished piece that might have been composed by any of the dozens of conservative post-Hindemithian composers now working in Germany, East and West. The Boulez seemed an aimless and monotonous tinkling (it is scored for flute in G, xyloimba, vibraphone, guitar, viola, contralto voice and a large percussion group for one player). In the Stockhausen the metrical impossibilities of some of his earlier works have been replaced by a highly organized system of tempo fluctuations, with a certain flexibility allowed occasionally to the individual players. In the performance I heard there was no audible effect comparable to the elaborate notational means.

Boulez's enigmatic work is in nine movements, which develop three literary themes in alternation. The three texts, sung by the contralto, are 'L'artisanat furieux' (No. 3), 'Bel édifice et les pressentiments' (No. 5—"first version", and No. 9—"double") and 'Bourreaux de solitude' (No. 6). The remaining movements are purely instrumental. Nos. 1 and 7 are a prelude and postlude to No. 3, and Nos. 2, 4, 6 and 8 are "commentaries" on No. 6. The instrumentation differs in each movement. Except for No. 9, which uses the full resources, the odd-numbered ones confine themselves to the non-percussive instruments, in various combinations. Having failed to find any interest in the work in performance, I have searched diligently for it in the score, and failed to find it there either—by which I do not mean to assert that it is not there. For intending performers a certain aptitude for arithmetic is desirable. The singer has the following metrical values to observe in two successive bars in the third movement:


$$\frac{7}{8} (3+4) \text{ ♩ } = 70 \quad \text{♩} = 104 \quad \left| \quad \frac{2}{4} \frac{3}{4} \left(\overset{3}{\text{♩}} = 160 \right) = 156 \right.$$



pour 6



pour 4

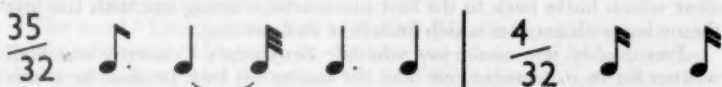


de 3

If I understand this notation correctly, the lowest common denominator here, according to my calculations, is 360, and the relative values of the six notes could be expressed arithmetically as:

$$\frac{315}{360} (54 + 81 + 108 + 72) \left| \frac{40}{360} (20 + 20) \right.$$

Anyone who can sing this sequence within a 20% margin of metrical error deserves a free subscription to 'Music & Letters' for life. I wonder also whether M. Boulez could distinguish between an accurate performance (if such a thing is possible) of these two bars, as he has notated them, and the following much simpler notation, which is metrically identical except for a fractional distortion (in fact a shortening by one-tenth each) of the two notes in the second bar:



Compared with these works the two cantatas by Webern, whose apostles Boulez and Stockhausen have proclaimed themselves, are easily grasped, and their musical meaning, which we used to think so deeply buried, is much nearer the surface. There also seems to be more of it. The duration of the Boulez is given in the score (not necessarily accurately—see below) as approximately 35 minutes, during which, as far as my ear could make out, nothing really happens musically. The duration of the Webern cantatas is given as 10 and 16 minutes respectively. They are in fact about half these lengths, but the publishers' unwillingness to believe this (or their fear of putting down such short durations for works entitled "cantata") can easily be understood. They are so closely packed with musical incident that we do get the impression of having listened to extended works which well justify a designation usually reserved nowadays for large-scale choral works. They have a more satisfying and accessible musical substance than many of Webern's instrumental works, and if his music ever becomes popular it will probably be first through these cantatas. Op. 26 is scored for single woodwind and brass with alto saxophone but no bassoon or tuba, plus harp, celesta, glockenspiel, xylophone, mandolin, cymbals, timpani and quadruple string quartet (no double-basses). Op. 31 adds to this a piccolo, cor anglais, bass clarinet, bassoon, tuba and bells, discards timpani, xylophone and mandolin, and has a normal complement of strings, including double-basses. C. M.

Walton, William, *Concerto* for cello and orchestra. (Oxford University Press, Full Score, 21s., arr. for cello and piano, 18s.)

Benjamin, Arthur, *Concerto* for harmonica and orchestra, arr. for harmonica and piano. (Boosey & Hawkes, London, 12s. 6d.)

Jacob, Gordon, *Concerto No. 2* for piano and orchestra, arr. for 2 pianos. (Oxford University Press, 15s.)

Shostakovich, Dmitri, *Concerto* for piano and orchestra, Op. 101, arr. for 2 pianos (Boosey & Hawkes, London, 15s.)

A cello concerto by a major composer is still rare. Except in a few hands the instrument is ruminative if not bad-tempered, and the public

penchant for audible fireworks is easier served by others. Walton has for the most part accepted the rumination but has provided some nice cud to chew. Indeed the rather short *moderato* first movement, transparently and quietly scored, overflows with some of his happiest melodic ideas. The second, *allegro appassionato*, is driven along with the expected cross-rhythms and bracing appoggiaturas of sevenths and ninths. The last is a theme and improvisations. The implied disclaimer in its title is perhaps a safeguard against our expecting undue unity of mood, for in fact the variations are recognizable to the intelligent listener. Walton adopts the drastic expedient of allotting two to cello alone and one to orchestra alone, but instead of a climax on this material the music falls to a dying close which harks back to the first movement, starting not with the first theme but with another which finds here its flowering.

Presumably few could say whether Benjamin's Concerto was well written for its instrument; we take the matter on trust because he seems to write well and colourfully for every medium he uses. The three short movements are 'Romanza', whose appealing melodic line renews itself in true symphonic style, 'Canzona semplice', simple in form but sophisticated in harmony, and 'Rondo amabile', perhaps weaker in melody and construction but again full of dexterity and colour. It is hard to imagine a better performance of a task which is unlikely to be demanded very often.

Gordon Jacob's pianoforte Concerto is happy, breezy music with extravert tunes lucidly expressed. The first and third movements are strongly rhythmical and have an instant appeal. The middle movement is a set of variations so very diverse in mood that they sound like a suite. One may feel cheated of a slow movement, but perhaps a centre of gravity is unnecessary in a work which is not grave at all.

Shostakovich is emphatically not grave either, in his piano Concerto. But neither has he seemingly taken many pains to avoid the sectional and the banal. The work is intentionally easy for the performers, but superficial to a painful degree.

I. K.

Hassler, Hans Leo, *Five Dances* arranged for strings by Mátyás Seiber. Score (Novello, London, 5s.)

Jacob, Gordon, *A Little Symphony*. Full Score (Oxford University Press, 16s.)

Finzi, Gerald, *Eclogue* for piano and strings. Full Score (Boosey & Hawkes, London, 7s. 6d.)

Bach, John Christian, *Four Quintets* for 2 clarinets, 2 horns and bassoon, ed. by Stanley Sadie. Scores and Parts, 2 sets (Boosey & Hawkes, London, 11s. 6d. each)

Finger, Gottfried, *Sonata ottava* for 3 violins and continuo, ed. by Denis Stevens. Score (Novello, London, 6s.)

Morley, Thomas, *Two Consort Lessons* for violin, tenor flute, bass viol, cittern and pandora, transcribed and edited by Thurston Dart. Score (Stainer & Bell, London, 5s.)

Dearnley, C. H. (arr. by), *Eight Easy Pieces by Classical Composers* for a wind instrument and piano (Chester, London)

Benda, Jiří Antonín, *Sonatas I—XVI* for piano, ed. by V. J. Sýkora. (Artia, Prague; Boosey & Hawkes, London, 22s. 6d.)

Soler, Antonio, *Fandango* for piano (orig. harpsichord), ed. by Frederick Marvin (Mills Music Ltd., London, 5s.)

Stanley, John, *Voluntaries for the Organ*, Facsimile Reproduction, with an Introduction by Denis Vaughan, 3 vols. (Oxford University Press, 10s. 6d. each).

Twelve Manx Folksongs, arr. with piano accompaniment by Arnold Foster, Gaelic Words with English Translations by Mona Douglas, Set III (Stainer & Bell, London, 4s. 6d.)

Hassler's 'Five Dances' make an invaluable publication for string orchestras, both amateur and professional. They have been edited with common sense and good taste.

The word "Little" in the title of Gordon Jacob's Symphony must not be misunderstood. It applies to the instrumentation (1 flute, 2 oboes, 2 bassoons, 2 horns and strings), to the fact that it does not pretend to be expansive or very profound, and perhaps to its length (twenty minutes). But it would require an orchestra such as the London Mozart Players (to whom it is inscribed) to do it justice. The four movements—slow, fast, slow, fast—show Dr. Jacob at his most original, and they cover a wide range of mood from the precision of the opening French Overture to the Haydnesque gaiety of the last movement. There is some fascinating scoring to add to the enjoyment of the work. The thirteen pages of Finzi's 'Eclogue' contain gentleness, charm and immaculate detail, and a finely constructed climax. This is one of those works not published during his lifetime which he wished to be published.

Stanley Sadie has made a good job of the editing of these four Quintets. It is certainly time that more music should be available of the prolific "London Bach", who was such an important link between the age of his father and that of Haydn and Mozart. (There is a blank page between pp. 24 and 26 in the score of Quintet No. 4.) The sonata by the late seventeenth-century Moravian composer, Finger, is pleasant music of a very formal kind, and will be welcomed where there is a shortage of violas. There are some curious sounds in the keyboard "realization", particularly at the top of p. 3.

Thurston Dart has prepared a score of these 'Two Consort Lessons' to commemorate the four hundredth anniversary of Morley's birth. The combination of these six instruments must surely produce a delicious sound—in the good old days we might have been favoured with a performance on the Third Programme. The editor's long introduction is rich in fascinating information about the City Waits and other contemporary musical matters. Christopher Dearnley has made a good choice of pieces from Farnaby to Mozart and has arranged them cleverly and musically for children (a piano and fl: or ob: or clar: or fag: or hn: or ten.-trbn).

A personality does occasionally make itself felt in these keyboard sonatas by Benda, but the influence of C. P. E. Bach is present in every line of the music. The Preface is highly eulogistic and makes claims for the composer which are not beyond dispute: "With his original and highly characteristic work he prepared the way for the culminating period of Beethovenian classicism". If one accepts this attitude towards musical history it is not irrelevant to suggest that Haydn and Mozart may have

had more fingers in the evolutionary pie than Benda. The editor has prepared this edition for the modern piano and leaves little to the imagination of the performer. He does not distinguish between Benda's directions ("... which appear only very seldom") and his own (which appear very often). The volume is beautifully produced by Artia.

Soler's 'Fandango', of incredible length (21 pages) is as richly Spanish as anything could be. There are unmistakable signs of Domenico Scarlatti in it but Soler was a born Spaniard, not one by adoption, and this is where the influence ends. The piece cries out for a two-manual harpsichord; indeed it is difficult to see how one would give a convincing interpretation on a piano. Its strong Phrygian flavour is the basis of the many dances which have grown from the Fandango, and surely points to the Moorish connection.

It was a happy idea of the O.U.P. to reproduce these three volumes of Stanley's *Voluntaries* in facsimile. It takes a little time to become used to the contemporary carelessness in the underlaying of notes, but this slight initial difficulty is greatly preferable to a plethora of editorial phrase-marks, double-pedallings, registration changes and ludicrous dynamic markings which immediately come to mind in some editions of organ music of this period. Could not the editor have made a note of what would appear to be obvious misprints in the original? e.g. Vol. I, p. 12, stave 2, bar 6, L.H. F♯; p. 14, bar 4, R.H. D♯ against the first D, and so on. Apart from this Mr. Vaughan's Preface will be of great assistance to organists in particular, whom it should benefit also in the general interpretation and performance of organ music. The volumes will make a splendid addition to the library of organists and indeed keyboard players in general.

There are some lovely melodies among these dozen 'Manx Folk-songs', and surely Mona Douglas, who collected them and made the English translations, can rest assured in her hope that they are worth preserving and handing on. Arnold Foster's accompaniments are sympathetic and appropriate, except perhaps in 'Withy Syl's Rock', where the tune seems more Mixolydian than his choice of Ionian.

B. W. G. R.

Gesualdo, Carlo, *Illumina nos* from 'Sacrae Cantiones', the missing sextus and bassus parts by Igor Stravinsky. Score (Boosey & Hawkes, London, 7s. 6d.)

Chagrin, Francis, *Nocturne* for orchestra. Score (Mills Music Ltd., London, 5s.)

Rankl, Karl, *Intermezzo (Love Duet)*, adapted for small orchestra from the opera 'Deirdre of the Sorrows'. Score (Oxford University Press, 6s. 6d.)

Brixl, František Xaver, *Concerto in F major* for organ, strings, 2 horns and continuo. Score (Artia, Prague; Boosey & Hawkes, London, 22s. 6d.)

Fricker, P. Racine, *Sonata* for cello and piano, Op. 28 (Schott, London, 14s.)

Gál, Hans, *Variations on a Viennese Popular Tune* for violin, cello and piano, Op. 9 (Simrock, Hamburg; Lengnick, London, 7s. 6d.)

Gow, Dorothy, *String Quartet in One Movement*. Score (Oxford University Press, 7s. 6d.)

Jacob, Gordon, *Divertimento* for harmonica and string quartet. Score (Joseph Williams, London, 10s. 6d.)

Simpson, Robert, *String Quartet No. 3*. Score (Lengnick, London, 10s. 6d.)

Kodály, Zoltán, *24 Little Canons on the Black Keys* for piano (Boosey & Hawkes, London, 2s. 6d.)

Křenek, Ernst, *20 Miniatures* for piano (Hansen, Copenhagen; Chester, London, 11s. 6d.)

Stravinsky keeps odd company in his old age—Gesualdo and Webern—his bright hard colours and harsh rhythms seem so far from them; Picasso would seem to be his affinity in another art, both for these things and the frequent change of manner (not style—that remains constant). There is little sign of Picasso's terrible violence of the spirit of a past masterpiece here; a staid professional competence is all there is—leaving the critics with many words and little to say, I notice. A rest for them, anyway, after his disturbing devotions to St. Mark. The corpus of the Gesualdo I found long and not so interesting (that is, queer) as in some of his more tortured things.

Francis Chagrin's 'Nocturne' is lyrical, romantic and diatonic, and consequently belongs to type (a) nocturne; type (b) squashy, chromatic and impressionistic. A long flute solo over high strings and harps; many doublings in thirds; discreet rhythmic pulsings for brass; climax in strings; return of flute solo. Ordinary, competent music. Much the same may be said about Karl Rankl's 'Intermezzo', except that it is rather more complex and chromatic. Methods are remarkably alike, and the pieces are of a kind. Stravinsky and Gesualdo? Rankl and Keltic Twilight? What next? Malcolm Arnold and 'Waiting for Godot'?

The 'Musica Antiqua Bohemica' score of the Brixi Concerto is so lovely to look upon that it almost seduces me from stating firmly that the music is so thin that it looks like an unrealized figured bass. Except in the slow movement the organ part consists of single line punctuated with an odd note or a brief excursion into timid two-part counterpoint (and that is often not counterpoint but doubling). The *Adagio* is vastly more enterprising—it hardly seems to belong to the same work, in fact—with its florid cantilena and interesting harmony. But dull in the main, I fear; ham between two slices of stale bread. He was one of a vast family and prodigiously prolific.

I do not feel that Fricker's Sonata is a success. I seem to remember that the birthday works for the Third Programme were so unlucky as a bunch that they seemed to anticipate the subsequent assassination of one of the things this country can be proud of. This Sonata is bedight with perfectly stationary harmony, set in a rhythmic frame that halts and limps like a bad score-reader. Over the rather desperate counterpoint a tolerably lyrical cello part doggedly refuses to have any connection with the firm next door. This is not a knock at "contemporary" music; much of Fricker's work is very fine, but I think this just does not come off. Four movements, the last one of which opens with an almost incongruous few diatonic notes that made me see a podgy hand stroking a long white beard and hear the Brahmsian growl: "Any fool could see that".

Hans Gál's decent, professional, conventional and pleasant variations

on a jolly theme have easy string parts and a rather more difficult piano one, but still might suit amateurs; if there still are any amateurs.

I found Dorothy Gow's string quartet most impressive. It grows out of a single idea (and a single note of E \flat) and returns to the idea, ending on an E \flat major chord, having made a genuine climax on the way. The structure implies the parts and the parts the structure: the mark of genuine form.

A delightful affair in eight tiny movements is Gordon Jacob's 'Divertimento'. Deftly written with affectionate malice for each of the forms represented, it is also (for all I know) well written for the harmonica—I feel safe in my assertion, for with this composer it would be an unheard-of thing if it were not. Nevertheless I feel bound to ask: why are Gordon Jacob's bigger things not finally convincing? One feels such goodwill towards him that this is a grief. Is it lack of tenderness, a refusal to let himself go emotionally?

Another composer who lacks tenderness is Robert Simpson; but here we feel this may be a necessary concomitant of his rugged and formidable personality. Everything he does is impressive, and this Quartet is no exception. In two movements only, a plaintive first *Adagio* followed by an immense and powerful *Allegro deciso*. Possibly the climax of the second movement is too strenuous for the medium and suggests orchestral music. In any case, matters of some weight are here brought to the test. One mark of quality is the genuine independence of the parts—real parts, not just something going on.

I am shocked to find myself in violent disagreement with Kodály in his suggestions for teaching music in the preface to '24 Little Canons'. Who am I, and what do I know about it? Nevertheless, I do not think a child could accurately transpose music in C major up or down a semitone on to black keys as an *introduction* to the art of piano playing; but Kodály is convinced that this is the best method. Once again, who am I? But these two-part inventions offer their own difficulties without those of transposition, not the easiest thing to teach anyway—and I personally found old notation easy, and sol-fa a magic I could not work; with due respect, I have always felt that it makes the subsequent (and inevitable) learning of old notation more difficult rather than otherwise. But Kodály is a great teacher, and probably knows best. (But does he make allowances for the normally half-witted?)

Readers of Křenek's treatise on twelve-note composition will find echoes of their favourite bedside book in his '20 Miniatures'. Tentative twelve-notery is a feature of several of these harmless pieces, but *Schlagobers* (a little sour) is the basis of the mixture, which also shows a tendency to be in A minor, whether by accident or no I, not being one of the elect, cannot say. But readers of the aforementioned book will remember a row, guaranteed by the author to be free of tonal implications, which ended E, G, and began again D, F \sharp . Never mind, these pieces are lambs in werewolf's clothing, and quite pleasant.

P. J. P.

Buxtehude, *Cantatas*, ed. by Josef Hedar. Scores and Parts. (Hansen, Copenhagen; Chester, London.)

In te, Domine, speravi for S.A.B. and continuo. 9s.

Lauda Sion Salvatorem for S.S.B. 2 violins, viola da gamba (or cello) and continuo. 9s. 6d.

Guest, Douglas, *Missa brevis Sarisburiensis* for unaccompanied S.A.T.B. (Oxford University Press, 2s. 6d.)

Howells, Herbert, *The House of the Mind* (Joseph Beaumont) from *Three Motets* for chorus and organ. Score (Novello, London, 2s. 6d.)

Palestrina, *Missa quarta* for S.A.T.B., adapted for the Anglican Communion Service by Bernard Rose. (Oxford University Press, 2 parts, 1s. 9d. & 2s. 6d.)

Redman, Reginald, *Three West Country Idylls* for S.A.T.B. and piano. Score (Novello, London, 3s.)

Buxtehude's cantatas for three voices, which are now becoming available, are a field well worth exploration not only by soloists but also by choirs who have difficulty in dividing the men. The *obligato* instrumental parts which some of them have are not difficult and they can often be arranged satisfactorily for the organ. The editor of the present edition has effaced himself almost entirely. A few marks in brackets would hardly pollute the page, especially if they suggest the trills and echo effects which the style makes obligatory. The continuo-realization is penny-plain indeed—a fault on the right side, provided the right chords are offered as foundations. Unfortunately 'Lauda Sion' in particular has a good many mistakes in this respect. Buxtehude's figures are often sketchy and those that we have usually come from a collation of various sources. Having ascertained and printed them the editor has written chords above them which contradict them, sometimes in a manner to cause wanton collisions with the voices, and sometimes omitting a progression demanded by the figures and lacking in the voices. Musically 'In te, Domine, speravi' is humdrum in comparison with the sudden expressive excursions in the organ works, but it is uncomplicated and robust in its C-major sentiments. Much more poetry is to be found in 'Lauda Sion', which makes a substantial piece, including some expressive string writing in the introductory "sonata" and the ritornels.

Liturgical wear and tear bears hardly on modern church composers, turning boldness into idiosyncrasy and stifling the invention of those who could write like Palestrina but see no point in doing so. Douglas Guest seems to have poised his Mass admirably between dullness and wilfulness. He is not afraid of strong dissonance (though he knows how to write it simply), nor of mixing styles. He echoes Holst in 'Sanctus' and Reynaldo Hahn in 'Benedictus' with an equanimity which we share. All voices divide occasionally. Any choir with a pretension to skill will find this a rewarding setting.

The Palestrina Mass is the later of the two written on the theme of 'L'homme armé'. Only the 'Kyrie' gives the original words as well as the English ones. The musical disadvantages of having the rest in English are too obvious to state, but at every point when one proceeds from cavilling to the attempt to do it better one has to concede that Dr. Rose

has done as well as possible. The Creed and 'Gloria' are published as one part, separately from the rest of the Mass, so that they need not be bought for establishments which treat them congregationally. As usual, the 'Agnus Dei' II uses a fifth voice, in this case an extra bass. Liturgiologists will have to decide whether the threefold petition must be achieved by singing 'Agnus Dei' I twice. The austere old tune makes the Mass sound less mellifluous than, say, the 'Missa brevis', but the setting possibly wears better for it, and there are many passages of a full and passionate beauty.

"As earth's pageant passeth by Let reflection turn thine eye Inward, and observe thy breast". Beaumont's model of passionate but unrepining introspection has a striking affinity to Howells's very personal style, so that 'The House of the Mind' achieves a moving unity of means and ends. The work calls for a musicianly body of moderate size, capable of occasional division in all parts, but the music, though often chromatic and contrapuntal, is always reasonable and efficient, and greatly helped by an idiomatic and interesting organ part. There must be many occasions which could be graced by so grateful a piece as this, which runs to about nine minutes.

The 'West Country Idylls' are also written for a choir capable of division, and for a single accompanist, though he must be dexterous at times. The titles are 'A Sea Dirge', 'River Dart', to a rippling piano, and 'Evening in Cornwall', which luxuriates in soft eight-part chords. The suite is well-varied and makes its points assuredly. The style is eclectic, but the right models are chosen.

I. K.

Greene, Maurice, *Fair Sally*, song for voice and piano, ed. by Roger Fiske. (Oxford University Press, 2s. 6d.)

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To the Editor of 'Music & Letters'

Sir,

In his letter to you, published in the issue for January 1958, Mr. Watkins Shaw gives some interesting details of a lost Schubert manuscript. It was presented, he tells us, to the Bradford Festival Choral Society by William Hertz on 17 November 1906.

It may be of interest to record that in the early days of November last the present Librarian of the Bradford Society found this manuscript on the shelves of the Library, tied up in a brown paper parcel presumably just as Mr. Hertz had presented it, and left in dusty obscurity since 1906.

The Bradford manuscript consists of the autograph parts only. The score, of course, was never lost and is to-day in the possession of the Vienna City Library.

Marlborough,
1 February 1958.

MAURICE J. E. BROWN.

Sir,

Mr. John Warrack, in his review of my book *'The Divine Quest in Music'* in your January issue, quotes these words from it about Berlioz: "He may not consciously have been a follower of the Christian faith . . . But he was always expressing 'sympathy' for it, and in any case God found in him an eloquent musical messenger". Your reviewer then writes: "May one ask Mr. Mendl's authority for this last statement?"

In chapter I of the *'Memoirs'*, Berlioz, then forty-four, wrote that, having been a member of the Roman Catholic Church for seven years, though he had quarrelled with it long ago, he still retained the tender recollections of it, and "indeed I feel such sympathy for it . . ." (the whole passage is quoted on pp. 103-4 of my book). He eloquently conveyed the Christian message in his Requiem, his *Te Deum* and in *'L'Enfance du Christ'*. These, and various religious portions of other works of his and the subject of his personal "atheism" are discussed in my 10th and 18th chapters, and I have also mentioned that in *'Euphonia'* his plan for a Utopian city of music, religious music occupies a central position. If Mr. Warrack requires any further authority, I will refer him to the relevant passages in Professor Jacques Barzun's *'Berlioz and the Romantic Century'*.

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lack of it) with the Roman Catholic Church cannot be meant to affect his argument, nor to be taken as authority for his statement that God found in Berlioz an eloquent musical messenger. And if Delius's antipathy to religion can be got round by telling us of subconscious reflection of mystical qualities, then Berlioz's sympathy cannot logically be invoked, unless Mr. Mendl can shed light upon a subconscious level on which the two become the same—which he does not. I have re-read the chapter on Berlioz and other parts of the book, only to be struck again by the gap that always recurs in the same place to break the argument: it is clearly placed in this instance at the comma in the sentence I originally questioned. Mr. Mendl's faith lifts him across the gap, but if his book is to be of value, and a critical argument instead of a series of statements of fact and private belief, then faith must temporarily be suspended in favour of logic; or rather, faith should serve only to make the logic's development worth while since this may lead towards God. I want to know *why* God found in Berlioz an eloquent musical messenger, and I hoped that Mr. Mendl's book was going to try and tell me.

ERRATA

The acknowledgment on the fourth plate in the January issue, "Copyright National Gallery", should have read "Copyright National Portrait Gallery", as in Miss Constance Richardson's article. In the article itself (p. 13, par. 3, l. 3), the dates of Liberty's employment as organist at Antwerp should read 1630-61, not 1630-31.—Ed.

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